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FOR SANDRA WITH LOVE
FROM YOUR POP.
ALEX
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ALEX Y SU ORQUESTA
PIENSO EN TI



Ed Leardo

Cantante Versatil que a estado Cantando con mi orquesta desde su Funtacion. Este cantante panameno Que a gustado mucho en los cirgulos Latinos, con su estilo sin igual. Su Manera de interpretar los Boleros es Algo unico. Ed Leardo A cantado con la orquesta de "Pacheco" Y varias orquestas internacionales. Ed Leardo a viajado a varios Paises de centro Y sur America en donde a gustado su estilo. Siempre se esta preparando para el futuro musical. Ed Leardo a trabajado en teatros en New York, Y televicion.

Ed Leardo

Alex Blake trombonista panameno a Trabajado con Victor Boa, Armando Boza, Clarence Martin, Marselino Alvarez, Charley Palmiere, Mon Rivera, Kako Y Muchas otras orquestas. Quiero presentar un nuevo estilo en interpretar el bolero. Lo llamo "Bolero Pop." es un estilo Lation Americano. Mi fundacion como musico fue con la orquesta del maestro "Victor Boa" un tremendo pianista y arrglista. Fue con el maestro Boa donde a quiri mis inspiraciones musicales. El maestro Boa tuvo mucha pasiencia con migo en mi debut como musico, Y a el lededico este L.P. "Pienso En Ti" y "Notas De Amor" son muy delicadas especialmente como lo canta Mauricio Amante. "Treistesas Del Ayer" Y "Suspirando" que canta Ed Leardo su interpretacion es con ternura y amor. "No Me Abandones Mas" y "Ven Junto A Mi" otra ves Mauricio Amante Demuestra que es un cantante con sentimiento y ardor. "Recuerdos" Y "Soy Feliz" que canta Ed Leardo es de recuerdo y felizidad en nuestras vidas. "En Ti Sequire Sonando" Y "Porque Te Di Mi Amor" que canta mauricio Amante su diccion y calor son inigualapres. Pienso y "Sabiendo Que" que canta Ed Leardo es pensar y saber lo que es lo mas bonito en el mundo. Los musicos interpretaron con sabor y gusto. Russell Blake que es mi hijo esta en el bajo. Adonis Leardo que es el hijo de Ed Leardo esta tocando bateria los dos con sus estilo pop. Eddy Martinez un pianista con sabor y gusto, Pichin Ramos un conquero con buenas ideas. Y asi esperoque el publico guste de mis inspiraciones.

Alex Blake



Maurice Amante S.

Este cantante Panameno carinosamente lo llamo el cantante romantico. Mauricio Amante es otro cantante versatil que canta cinco idiomas. Canta en Espanol, en Ingles, en Italiano, en Fraces y en Portuques. Es un cantante que pone su corazon en sus interpretaciones son maravellosas y de buen gusto. Mauricio Amante a cantado con la orquesta de ruperto Johnson y muchas otras. Mauricio Amante a viajado tambien a Centro y Sur America en donde su interpretacion y su estilo a gustado mucho. Amante se a presentado en varios programas de telivicion en donde su estilo gusto mucho. Si el mensajero es amor Mauricio Amante es el mensajero.

Mauricio Amante

1. Trombone and leader Alex Blake
2. Trombone Howard Levy
3. Trombone Ardie Simmons and Claude Spiro
4. Trombone Steve Torre
Bass Russel Blake
Piano Eddy Martinez
Drums Adonis Leardo
Cantante Ed Leardo
Cantante Mauricio Amante
Conga Pichin Ramos

Side A

1. Pienso en Ti 3:25
Alex Blake
2. Notas de Amor 2:10
Alex Blake
3. No Me Abandones Mas 3:20
Alex Blake
4. Porque Te Di Mi Amor 1:45
Alex Blake
5. En Ti Sequire Sonando 2:45
Alex Blake
6. Ven Junta a Mi 3:20
Alex Blake

SIDE B

1. Tristesas del Ayer 3:25
Alex Blake
2. Sabiendo Que 3:10
Alex Blake
3. Pienso 3:15
Alex Blake
4. Soy Feliz 2:35
Alex Blake
5. Suspirando 3:10
Alex Blake
Reguerdos 3:10
Alex Blake

Letra Y Musica Arreglos de Alex Blake
Recorded April 6 & 7 1979
Angel Sound Studio 1576 Broadway N.Y.

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Sandy Hook RECORDS
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RADIOLA
S.H. 2088
Sandy Hook Release No. 88
BORN TO DANCE!
with Eleanor Powell
and
James Stewart
Virginia Bruce
Frances Langford
Sid Silvers
Original 1936 Soundtrack Recordings
EASY TO LOVE, I'VE GOT YOU UNDER MY SKIN
and other hits by COLE PORTER!

Sandy Hook Records
Box C, Sandy Hook, Conn. 06482

S.H. 2088
Sandy Hook Release No. 88
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BORN TO DANCE!

with Eleanor Powell

and James Stewart, Virginia Bruce, Sid Silvers, Frances Langford, Una Merkel, Buddy Ebsen, Raymond Walburn.

ORIGINAL 1936 SOUNDTRACK RECORDINGS OF THE COLE PORTER SCORE!

"Born to Dance" is an unforgetable compilation of song and dance in the classic Hollywood tradition. It makes it's long awaited appearance on record for the first time, and hosts an array of dazzling talent. This lavish score is by the most sophisticated composer and lyricist in America, Cole Porter.

The story concerns Nora Paige (Eleanor Powell) who gets a job in the Lonely Hearts Club in New York City from Jenny Saks (Una Merkel), who is in charge of the club. Jenny married her dancing partner, Gunny Saks (Sid Silvers) in a marathon contest but he enlisted in the navy two days after their marriage so she has kept their child a secret from him.

Nora meets Ted Barker (James Stewart) in the club and they fall madly in love but their romance is broken when Lucy James (Virginia Bruce) visits Ted's ship for publicity pictures. The musical comedy star's dog falls overboard and Ted rescues it, much to the delight of Lucy's press agent who makes a romance story out of the whole affair. Nora reads about it in the paper and refuses to see the broken-hearted Ted who arranges for Nora to get into Lucy's show as the latter's understudy without either girl knowing he was the instigator.

Lucy is now infatuated with Ted who says he objects to the publicity, Lucy tells her press agent that she won't open the show if another line goes into the paper. Lucy adds that she is really serious and would like an excuse in order not to have to appear in the show. The night before the opening Ted phones the leading Broadway columnist an especially concocted story about Lucy and himself, the next morning this story appears in the papers, and Lucy walks out on the show. Nora steps into her part and is a sensation. Jenny has known about the plot all along, and she tells Nora the truth. Nora and Ted are happily united.

Meanwhile, Jenny has decided that she loves Gunny. She tells him so and also about their child. He is overjoyed, but then grows disconsolate, for he has just joined up for another four years.

The plot also includes the talents of Frances Langford and Buddy Ebsen with the United States Navy as it's background.

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Michael Copshaw

"None genuine without this signature"



Side A

1. Overture
   Rolling Home ..... James Stewart, Buddy Ebsen, Sid Silvers, The Foursome Quartet
2. Rap-Tap On Wood .... Eleanor Powell, The Foursome Quartet
3. Hey Babe, Hey ..... James Stewart, Eleanor Powell, Una Merkel, Frances Langford, Sid Silvers, Buddy Ebsen

   Entrance of Lucy James ..... Male Chorus
4. Love Me, Love My Pekinese ..... Virginia Bruce
5. Easy to Love ..... Raymond Walburn, James Stewart, Eleanor Powell

Side B

1. I've Got you Under My Skin ..... Orchestra conducted by Alfred Newman
2. I've Got You Under My Skin (reprise)..... Virginia Bruce
3. Easy to Love ..... Frances Langford, Buddy Ebsen
4. Love Me, Love My Pekinese ..... Eleanor Powell (tap-dance)
5. Swingin' the Jinx Away ..... Frances Langford, Buddy Ebsen
6. Swingin' the Jinx Away(reprise) ..... Eleanor Powell
   Easy to Love (reprise) .. James Stewart, Buddy Ebsen, The Foursome Quartet

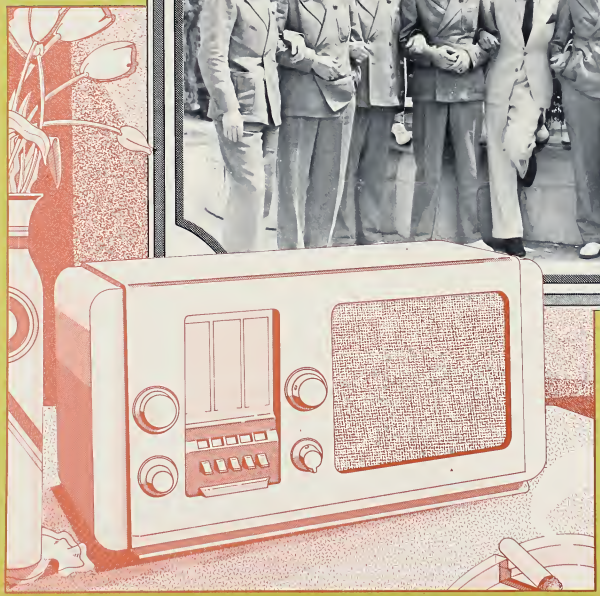
LONDON

RADIO YEARS

16

DICK JURGENS and his ORCHESTRA 1937/9





DAYDREAMS COME TRUE AT NIGHT
WHISPERS IN THE DARK
A SAILBOAT IN THE MOONLIGHT
I'VE GOT A POCKETFUL OF DREAMS
STOP, YOU'RE BREAKING MY HEART
THE MERRY-GO-ROUND BROKE DOWN
and others

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MONO HMP 5046

RADIO YEARS

DICK JURGENS and his ORCHESTRA 1937/9

Probable Basic Personnel:
Art Aievoli or Eddie Kuehler, Lou Vacca, Stan Noonan. (Trumpets)
Harold Winder. (Trombone)
Bob Lee, Jimmy Shevenko, Floyd "Cookie" Adams, Carl Brandt. (Saxophones)
Ronnie Kemper and Lou Quadling. (Pianos)
Art Modell. (Bass)
Al Grimes. (Drums)
Eddy Howard. (Guitar)
Doubling On Violin: Stan Noonan, Carl Brandt
Arrangers: Carl Brandt, Lou Quadling

In the 1920's and 1930's the dream of every hometown young man with a horn who played for a Saturday night dance at the local firehouse was the same. He would lead his own band at the biggest dance hall in town; he and his band would be discovered there by an out-of-town starmaker who just happened to drop by one night; the band would make records, be heard by millions on network-radio broadcasts; his name would appear on the marquees of Chicago's Aragon Ballroom, New York's Paramount Theatre, the roof of the Hotel Astor; little girls with autograph books would follow him down Broadway. That was the dream, to be the leader of e name band, and the name on the bass drum and on the music stands was yours I know. I also dreamed that dream.

What happened to Dick Jurgens fits that dream so well that it sounds more like the script for a Dick Powell musical than a real story. Born in Sacramento in 1910, Dick, who played trumpet, and his brother Will, who played saxophone, joined with half a dozen kids in the neighborhood to form a dance band. By 1924 they were playing summers at Lake Tahoe, still a campground in those days, where they received room and board and $50.00 a month as a summer dance band with extra duty as garbage men during the day. Three years later the nine-piece band landed its first big job at Sacramento's Travellers Hotel, and by 1933 they followed Anson Weeks' band into the best hotel in town, The Senator.

One night Jimmy McCabe, who hired the bands for the St. Francis Hotel in San Francisco, heard the boys and offered them four weeks at the St. Francis. "Except that you've got to hire more guys," McCabe told Jurgens. "You'll be following Ted Fio Rito."

That was the big break. The Jurgens band opened at the St. Francis with four saxophones, three trumpets, one trombone, piano, bass and drums. Their singer, a young Sacramento friend of Jurgens' named Eddy Howard, knew a few guitar chords, so he became the guitar player. The band did so well at the St. Francis it stayed for seventeen weeks, and by then it had become a polished, professional group. But with only a couple of changes, the same band remained together for the next decade, and, if that doesn't sound like a hometown trumpet player's dream come true, Dick Jurgens even wrote the music for the song **Day Dreams Come True at Night** and his girlfriend wrote the lyrics.

The Jurgens band in the 1930's included Bob Lee, Jimmy Shevenko, Floyd "Cookie" Adams and Carl Brandt, saxophones; Art Aievoli, Lou Vacce and Stan Noonan, trumpets; Harold Winder, trombone; Ronnie Kemper, piano; Art Modell, bass; Al Grimes, drums; and Eddy Howard, guiter. Stan Noonan and Carl Brandt also doubled on violin. Jurgens, who had played lead trumpet in the band's early days, injured his lip in an accident in 1928. While he could no longer handle first trumpet parts, he did join the brass section now and then. Arrangements were written at first by Jurgens and Carl Brendt. When the MCA agent who booked the band suggested another arranger, Lew Quedling, Jurgens used Quadling on piano. He could not fire Ronnie Kemper, his hometown friend, so he continued to use two pianos. Will Jurgens became the band manager. Later, Eddie Kuehler from Denver replaced Stan Noonan as the band's lead trumpet player. Vocals were handled by Eddy Howard and Ronnie Kemper, as well as Stan Noonan, and out of the entire group the Sacramento contingent included, besides Dick and Will Jurgens, Howard, Kemper, Al Modell, Carl Brandt and Bob Lee.

"We ended up with three of the best locations in the country," Jurgens recalls. "We played six months a year at the Aragon Ballroom in Chicago. Summers we played Elitch Gardens in Denver and the Casino on Catalina Island off the coast of southern California. It was a down-the-middle band. it had a beautiful ensemble sound. Claude Thomhill, Les Brown and other band leaders used to come to listen to the band in Chicago and to wonder how we got that big sound with so few guys. We got it because we'd played together so long, and because we practiced. We breathed together, we listened to each other, we even lived together. We had twelve guys who stayed together for fourteen years. We used few gimmicks, featured few soloists, but we tried to play good dance tempos. At the Aragon there were jazz bands who could come in for one night and do great busirrless, but they couldn't last a week. We called our style "full," and essentially we never changed it. We used Carl Brandt's baritone saxophone as a bottom. We put in celeste and piano solos for contrast, and we paid attention to dynamics. We had a band that loved what it was doing, took pride in it. Every item was phrased with the band."

The Jurgens band appeared first on records in 1934 when they recorded for Decca. They continued on Vocallion and on Columbia until 1943 when the band broke up because of the war. They were heard regularly on the Mutual radio network out of Chicago and San Francisco, and they got their share of sponsored radio shows. In short, they did it all. The sides in this album, however, recorded between 1937 and 1939, were originally made as radio transcriptions for broadcast only. The 16-inch discs, recorded in Hollywood, were never released for public sale, and when Jurgens joined me recently to listen, he had not heard them since they were recorded.

This is what he had to say as we listened:

Day Dreame Come True at Night: "I wrote that melody while I was taking a junior college course. My girl, Jackson Opera Compton, wrote the words, and it became our theme. When the announcer heard the trombone glissando, he'd say, 'Here's that band again,' and we were on the air. A friend of mine had a celeste stored away. It was a Musial, a fine French instrument, and we carried the celeste around on wheels wherever we played."

Whispers In The Dark: "Eddy Howard was twenty-three when we recorded this. It's Carl Brandt arrangement, and I think I'd have played it a little slower today."

Me, Mysalf And I: "The trumpet player, Stan Noonan, sings the vocal. He later joined the Sauter-Finegan Orchestra and remained there for many years. He sang the rhythm tunes for us. We were about the only band in those days without a girl singer, but we didn't need one. We had such good-looking guys in the band the girls would flock around. After Eddy Howard left the band in 1940 i hired a girl who lasted two weeks. The Aragon dencers didn't like to hear a girl with the band. I guess we were a pretty sexy band."

Gone with The Wind: "Eddy was singing higher in those days, but he could sing anything. It was difficult to mike the celeste and the two violins in a big place like the Aragon. I used to carry my own little four-channel control board so I could mix the mikes up myself."

There'd A Brand New Picture In My Picture Frame: "That's Ronnie Kemper singing. He always hummed when he played the piano, so i telked him into singing now and then."

This May Be The Night: "I think these were the first recordings Eddy Howard ever mede. He was a natural singer. He could jump out of bed and start singing. No warm-up necessary."

A Sailboat in Tha Moonlight: "Bob Lee had the biggest sound on a tenor saxophone I ever heard. He never worried about special mouthpieces. He just blew, but when we wrote an obbligato for him, he could be heerd over the whole band. And Eddy Howard learned to phrase the way Bob played."

Swamp Fire: "That's Jimmy Shevenko on tenor sax. We used to call him The Mad Russian. He never got much chance to play any jazz with us, but when he did he mede the most of it. Lou Vecce plays the trumpet solo."

Side One:

1. **DAYDREAMS COME TRUE AT NIGHT** Thame
   Jurgens-Freed
2. **WHISPERS IN THE DARK** Vocal: Eddy Howard
   Robbin-Hollander
3. **ME, MYSELF AND I** Vocal: Stan Noonan
   Gordon-Roberts-Kaufman
4. **GONE WITH THE WIND** Vocel: Eddy Howard
   Wrubel-Magidson
5. **THERE'S A BRAND NEW PICTURE IN MY PICTURE FRAME**
   Vocal: Ronnie Kemper Franklin-Fried
6. **THIS MAY BE THE NIGHT** Vocal: Eddy Howard
   Gordon-Revel
7. **A SAILBOAT IN THE MOONLIGHT** Vocel: Eddy Howard
   Lombardo-Loeb
8. **SWAMP FIRE**
   Mooney-Taylor

Side Two:

1. **I'VE GOT A POCKETFUL OF DREAMS** Vocal: Eddy Howard
   Monaco-Burke
2. **DON'T LET THAT MOON GET AWAY** Vocal: Eddy Howard
   Monaco-Burke
3. **STOP, YOU'RE BREAKING MY HEART** Vocal: Stan Noonan
   Koehler-Lane
4. **WILL YOU REMEMBER TONIGHT TOMORROW**
   Vocal: Eddy Howard Friend-Franklin
5. **IN A SENTIMENTAL MOOD**
   Ellington-Mills
6. **THE MERRY-GO-ROUND BROKE DOWN** Vocal: Eddy Howard
   Fried-Franklin
7. **HARBOR LIGHTS** Vocal: Eddy Howard
   Kennedy-Williams
8. **KING PORTER STOMP**
   Morton

I've Got A Pocketful of Dreams: "We were always playing in keys with five or six sharps or flats. That's what Carl Brandt wanted, but, if you play an instrument, you know how tough those keys were."

Don't Let That Moon Gat Away: "That's a tune I've completely forgotten. It's Eddy Howard, of course, on both this and **Pocketful of Dreams**. Both this number and **I've Got A Pocketful Of Dreams** were from the 1936 Bing Crosby movie, Sing You Sinners."

Stop, You're Breaking My Heart: "Stan Noonan is the vocalist. Often bands would be handed tunes to play for recording sessions. This must have been one of those occasions because I've forgotten it."

Remember Tonight: "Eddy Howard could make a lyric sound like poetry, couldn't he? Was he going so pretty we didn't care how he sounded on guitar."

In A Sentimantel Mood: "Now there's a surprise. We rarely played an instrumental ballad with so many singers in the band. It's Bob Lee again on tenor with Lou Vacca on the trumpet solo."

Tha Marry-Go-Round Broke Down: "Everybody got into this one. Eddy and Ronnie Kemper, Art Aievoli and even me. Dave Franklin, one of the writers, brought the tune around and it became a huge hit."

Harbor Lights: "This brings back memories. The song was brought to me while we were playing on Catalina. It was perfect for that scene. The Casino overlooked Avalon harbor with all the boats and a long ramp leading up to the roof where we played. We used to begin at 8:30 by going out to the porch to play **In A Little Spanish Town** and **Avalon** as a call to the dancers. All the boats would blow their horns and blink their lights as the people began to walk up the ramp to the ballroom. You can imagine how **Harbor Lights** suited that setting."

King Porter Stomp: "Lou Vacca is the trumpet soloist. Jimmy Shevenko plays the clarinet solo. Imagine hearing all this after forty years. I'd like to listen to them all again."

And so the dream of the hometown young man with a horn came true. In 1943 Jurgens joined the Marines as a radio operator, but even the Marines couldn't change the script. instead of following them into foxholes, Dick was ordered to form the first entertainment unit in the Marine Corps. He and his brother were oiven thirty talented performers, two planes, and told to take the show to every Pacific island. The group was chosen as the best military entertainment unit in the South Pacific, sent to play for President Truman, and in 1947 promised discharges if they would make one last cross-country tour.

The Jurgens brothers reorganized a band to open at the Claremont Hotel in Berkeley. Then back to the Aragon in Chicago, where the band continued its regular stand until 1956, long after most big bands had joined the dinosaur as an extinct species. By that time, Jurgens, who did not marry until 1949, had two young children ready for school. For a time he ran a company which manufactured Geiger counters. Then, in Colorado Springs, he went into the hi-fi business until he returned in 1965 to Sacramento.

But still the dream persisted. In 1969 Jurgens, who should have been thinking of retirement, was asked to form a band to open at the Willowbrook, a club twenty-two miles southwest of Chicago's Loop. Again he played for Chicago dancers until 1974.

Today Dick Jurgens, looking tan and fit and handsome anough to get right back on the bandstend, has finally retired in Sacramento where it all began. "I'd like to make the rounds one more time," he says, "but you can't get the guys to leave town any more. And I don't blame them. I was lucky to have had it all for so long. I was proud of that band and now that I hear it again I still am."

Irving Townsend

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GREAT RECORDINGS OF THE CENTURY

PABLO CASALS

J. S. BACH

SUITES FOR 'CELLO UNACCOMPANIED

No 3 in C Major
No 4 in E Flat Major



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THE ABC COLLECTION

RESPONSIBILITY

DORIAN GREYSKULL
Wait for me, my special friends. I'll be true. O, hand and thumb. The starry eyes look back inside. Take my hand until it's done. The starry night. The fading fades. I'm hung down in handy love and you're kidding on the square. I'm hard worn for handy love, but there's no-it's body there. It's a wonderful, wonderful, wonderful, wonderful world.
So if you've got the feeling (and I've got the feeling that you've got the feeling) you better let it pass.

PREVAILING FORCE
A Shriracha Mato with a Pomern. It's the REd Eye of a Bull's Eye. I just stopped my Taureg on an IPA. I just stopped my Taureg on a--
If they've got a hold on you I hope it's not too tight, because this prevalent force owhoa oh, oh, oh, Whoa! Itts not been ratified and it's driving me off course. It's so revealing that I can't stop feeling cheap.

contact BGID at myspace.com/bretgandisdead, oscardelaurent@hotmail.com, 3659 S Hoyne 1-F chicago, Il 60609.

You're thinking of how you grew up there. You're thinking of raising you're pups there, but the only disease that you ever caught still lingers on and on. . .

So listen to the sound of rain falling down and get back to it. Call it what you will.

ANN COULTER
When you need to rest, I'll repair to the canyon. You cant return to the earth... you WON'T return to the earth? YOu mii
You might be riding on a flight to Kabul. You may be free to be witty, you may be free to be girly, but you will never be free not matter how hard you try.

You won't return to the earth. UPN-if-you-can-try-now you are night-riding on a flight to Kabul. Say it, let it hang from the crown. Feel it, I want to hear it now.

CONSTANT COMMENT
Don't ask me why I'd rather die than find a a way towards you. I'd be alone anyway. So if you'd like to alarm me, say: A) trouble, B) trouble; A) trouble B). I saw it; who can't watch it? Itts
It's crawling up you're windowpane. It nearly drove me. It nearly drove me insane!

OOPS! ALL BERRIES
You might as well sell anything you'd rather give way away, whatever they'd like to pay. I can't explain it --but if I could-- then you'd know that I like what is good and I "get" what I should. A swollen cell swells; and I'm a bored bore. I'm back again. Fin. I love it when they roll the ending in, but then what rolls in? It's getting hard to remember. It's even harder to say. Friday. Friday. Friday sells. You're rolling; you roll in place. You've a real good time; you've a real good face. You've a real good face; you'll have a real bad time. I'm back again.

PALM SPRINGS
Every door I'm opening is opening for you, too.
Every weight I've lifted had shifted away from you. There's a light on the edge of Palm Springs tonight, and if only I could leave all night. . .
The wire from the maker's mind, can you feel it? It tugs so kind while the will to burn leaves your eyes and enters mine.

TRISH
If I could have one wish, you'd name you daughter Trish. That girl...
She stole my car and took my name for a ride through the mud.
BLack MUd!
Then she got a room for my name to take a separate Seperate Shower.

SIS BOOM BAH! TEENS TEENS
Sis Boom Bah! ;t
Sis boom ha
Sis boom bah teen!
Sis boom bah teens!
They're mean and green, those sis boom bah teens.
You can play along, but dont even dream of winning.
Sis boom bah teen!
Sis boom bah teens!
We wre
We were running through the graveyard. We could barely keep our hearts together and I was scared that the graveyard would take all of my friends.
WE ARE FLUNKING OUR GEDS!
WE ARE FLUNKING OUR G.E.D.s!
SJis
Sis Boom Bah teen!
Sis boom bah teens!
We're in the graveyard!
Sis boom bah teens! It's a scary scene, but we won't even dream of leaving. S.B.B.T!

thanks to Bob Ness and Leah Paxton and Emily Kindall and Zach Hodge and INyang Edeho-Eket and Alex Barnett and everyone else.

BRET GAND IS DEAD is Chip Hamlett, Bret Koontz Liam Warfield, Donny Schroader, and John Wheatley.

Made in 2007

Additional vocals by Ari Mejia Kirsten Anderson Kelly Carr

WHO PLAYED ON THIS ALBUM?
Bret Koontz- vocals, guitar, keys.
Chip Hamlett-bass, vocals, and something else.
Donny Schroader- Drums, vocals, keyds keys, and other things.

RESPONSIBILITY was engineered and produced and recorded in a red room by the railroad tracks by Donny Schroader. It was then mastered by Jason Deitz.

IN A SENTIMENTAL MOOD

Sylvia Syms

with

THE BERNIE LEIGHTON QUINTET



MOVIETONE RECORDS

Distributed by abc records

in a sentimental mood
I'm a sucker for a sentimental song
I don't want to walk without you
keepin' out of mischief now
skylark
it's funny to everyone but me
you've changed
I can't face the music
here's that rainy day
an old piano plays the blues

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71022 MONAURAL

Sylvia Syms

IN A SENTIMENTAL MOOD with THE BERNIE LEIGHTON QUINTET

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NEW YORK, N.Y. 10019

71022 MONAURAL
S 72022 STEREO

I'M A SUCKER FOR A SENTIMENTAL SONG	3:07	YOU'VE CHANGED	2:42
(Jim Lowe) • Davidson County Music — B.M.I.		(Carl Fischer-Bill Carey) • Melody Lane Pub., Inc. — B.M.I.	
I DON'T WANT TO WALK WITHOUT YOU	2:44	I CAN'T FACE THE MUSIC	2:52
(Frank Loesser-Jule Styne) • Paramount Music Corp. — ASCAP		(Ted Koehler-Rube Bloom) • Remick Music Corp. — ASCAP	
KEEPIN' OUT OF MISCHIEF NOW	2:33	HERE'S THAT RAINY DAY	2:56
(Andy Razaf-Thomas Waller) • Mayfair Music Corp. — ASCAP		(Johnny Burke-James Van Heusen) • Burke and Van Heusen, Inc. — ASCAP	
SKYLARK	3:02	AN OLD PIANO PLAYS THE BLUES	2:42
(Johnny Mercer-Hoagy Carmichael) • George Simon, Inc. — ASCAP		(Don George-Steve Allen) • Crestview Music — ASCAP	
IT'S FUNNY TO EVERYONE BUT ME	3:18	IN A SENTIMENTAL MOOD	3:04
(Jack Lawrence) • M. Witmark & Sons — ASCAP		(Duke Ellington-Irving Mills-Manny Kurtz) • American Academy of Music — ASCAP	

Produced by George T. Simon

There is an old saying that the toughest audience for an entertainer to please is one made up of show business people. One such performer who has, time after time, brought the "professionals" to their feet is Sylvia Syms, a singer who earned her reputation in every medium, from phonograph records to the stage, motion pictures and night clubs, and has been acclaimed a star in each area she has performed.

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AL MARTINO
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GLENN MILLER & ORCH.
71003 — S72003



That Old Feeling
AL MARTINO
71002 — S72002



On The Good Ship Lollipop
SHIRLEY TEMPLE
71001

Cover Art & Design **JACK LONSHEIN**

LUCKY · Mary · BLONDE

2/15/13
DOUBLE DECKER RECORDS
$ 1.00



Let The Moonlight Burn

Front Door

To the West
Typo DeMure
Trail of Broken Dreams
Farewell to Grace

LUCKY Mary BLONDE

Back Door

Foreign Town
Plastic People
Why Bother





John Baldus - Drums, Vocals



Todd Baxter - Guitars, Vocals

Jerry Tilk - Bass, Vocals

Produced by-
Steve Lamberson

Engineered by-
Paul Mahern & Steve Lamberson
Mixed by-
Steve Lamberson
Recorded at -
Hit City, Indianapolis, 10/87
Mastered by-
Masterfonics, Nashville

Special Thanks to -
Ron Johnson, Hank McRae, Robbie Rocker, Chris Bachman, Andy Boyer, John Rukla, Bad Max, Joe Eckert, Gary Manley, Mike Barbellawitz, Laura Long, Dave Baxter, Mike Attack, Gail G., Carrie Vatogo, Brigid O'Brien, Brian Greetis, Tim Brickley, Dean Lozow, Barking Cave Spiders, ... and to our Families

Cover Concept & Design by -
Mike Smith, St. Louis
Photography by -
Mark Katzman, St. Louis

Correspondence -
Lucky Mary Blonde
2148 McCausland Ave
St. Louis, Mo 63143

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Let the Moonlight Burn

Lucky Mary Blonde
800 East Grand 23B
Carbondale, IL 62901
June 28, 1988
(618) 529-1048

Mr. Michael Rothschild
Landslide Records
450 14th St. NW
Atlanta, GA 30318

Dear Mr. Rothschild,

Lucky Mary Blonde is a trio from Carbondale, IL that formed in April 1987. After building a considerable following from the campus of Southern Illinois University, we began traveling to other clubs and universities in Chicago, St. Louis, Nashville, Memphis, Indianapolis, Champaign, IL, and Madison, WI.

Targeted towards the college listener, our music is somewhat unique and different. We believe we've created an original sound, as evidenced in songs such as *Tyro DeMure*, *Trail of Broken Dreams*, and *Farewell to Grace*. Our live shows are energetic, and we've been drawing large crowds to our recent engagements.

In late 1987, we recorded a seven-song LP entitled *Let the Moonlight Burn*. Produced by Steve Lamberson (who has worked with Jason and the Scorchers for several years), the album is highly polished and professional sounding. The record was released a short time ago to the public. Several college stations, like the formidable WSIE in Edwardsville, IL and WIDB in Carbondale have put the album into regular rotation. Other commercial stations, like KSHE in St. Louis, have given the record sporadic airplay on local shows.

We are currently searching for a record label with whom we could work, and it is our belief that an association between your label and our group would be mutually beneficial. We are industrious, honest, and have a fixed set of goals for the future. One of these goals is to succeed in the music business, and we hope to be with your label when we ultimately achieve this end. Within the last month, we've received inquiries from several labels in Nashville, including MTM and Island Records, but we are keeping "all doors open" if the expression is allowed.

We hope our credentials are what you are looking for in a band, and we are certainly looking forward to hearing from

your company. We have enclosed a self-addressed stamped envelope, but if there is any information you may need, feel free to call collect anytime. Enjoy the music, and thank you for your time!

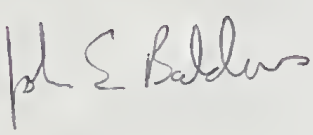
Sincerely,

Lucky Mary Blonde

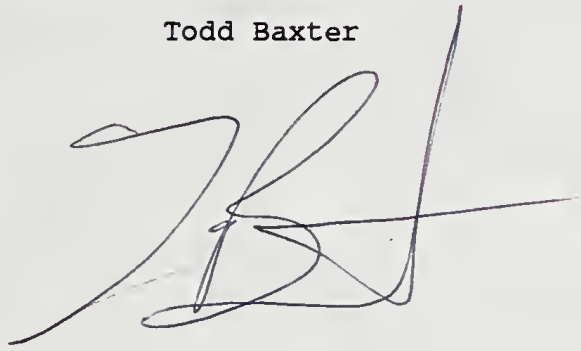
Jerry Tilk



John E. Baldus



Todd Baxter



Steve Lamberson
Nashville, TN
June 10, 1988

Dear Sirs,

I am writing this recommendation in support of the band, Lucky Mary Blonde. I've recently produced and co-engineered their seven-song LP, "Let the Moonlight Burn" in Indianapolis, Indiana.

Having worked with Jason and the Scorchers for the last five years as production manager and live audio engineer, I've encountered and worked with several other groups around the world. Some of these include The Church, The Violent Femmes, Heart, The Georgia Satellites, and Tom Kimmel. It is my honest opinion that Lucky Mary Blonde is a group of exceptionally talented, energetic, and hard working young men, and with the proper radio and business support they will become a top national act.

Lucky Mary Blonde's music is upbeat and matured beyond their ages. Their live shows are captivating, and their recent shows in Carbondale have simply been packed with Lucky Mary Blonde "followers". There is a strong music scene fermenting in the college town of Carbondale, and Lucky Mary Blonde is at the front of this movement.

I strongly recommend that serious consideration be given to Lucky Mary Blonde for your company. Their talent is surpassed only by their dedication, two qualities in the music business that can't be disregarded. Thank you.

Sincerely,

Steve Lamberson

Steve Lamberson

WIDB
104 CABLE FM/600 AM

March 8, 1988

Dear Sirs

Not only is Lucky Mary Blonde's record Let The Moonlight Burn getting support from local record stores and bars, it is also recieving airplay and appearing on playlists of WIDB. The radio station is also receiving requests for the band. Lucky Mary Blonde is a band that could build a stong national following with a major label supporting them.

Dale Gardner
Program Director
Music Director

WIDB
104 CABLE FM/600 AM

WIDB PLAYLIST FOR THE WEEK OF 3/04/88

GONZOGONZOGONZOGONZOHORTONHEARSAHOOGONZOGONZOGONZO

GODFATHERS	**BIRTH SCHOOL WORK DEATH**	**EPIC**
various	SHE'S HAVING A BABY	IRS
RODYN HITCHCOCK	GLOBE OF FROGS	A & M
FIREHOSE	IF'N	SST
SCRUFFY THE CAT	BOOM BOOM BOOM BINGO	RELATIVITY
POGUES	IF I SHOULD FALL FROM THE GRACE OF GOD	ISLAND
JOHNATHAN RICHMAN	MODERN LOVERS 88	ROUNDER
PATOBANTON	NEVER GIVE IN	PMRC
JAZZ BUTCHER	FISHCOTEQUE	RELATIVITY
JERRY HARRISON	CASUAL GODS	SIRE
HOUSE OF FREAKS	MONKEY ON A CHAIN GANG	RHINO
CLOSE LOBSTERS	FOXHEADS STALK THIS LAND	ENIGMA
SOUP DRAGONS	HANG TEN	SIRE
MIDNIGHT OIL	DIESEL AND DUST	COLUMBIA
TONIO K	NOTES FROM A LOST CIVILIZATION	A & M
various	BIGTIME SYNDROME	BIGTIME
NEGATIVELAND	ESCAPE FROM NOISE	SST
SINEAD O' CONNOR	LION AND THE COBRA	CHRYSALIS
AGE OF CHANCE	1000 YEARS OF TROUBLE	VIRGIN
CREEPERS	ROCK & ROLL LICORICE FLAVOR	RED RHINO/FUND.
WILD SEEDS	MUD, LIES, & SHAME	PASSPORT
WILD STARES	SKORCH TRUTH	BIRTH
MATERIAL ISSUE	ep	BIG BLOCE
ECHO & THE B MEN	"Bedbugs..." 12"	SIRE
GAYE BIKERS ON ACID	DRILL YOUR OWN HOLE	CAROLINE

EMPHASISEMPHASISSAMIAMEMPHASISEMPHASISEMPHASISEMP

PLAYHOUSE	GAZEBO PRINCESS	TWIN/TONE
BLUE HIPPOES	FORTY FORTY	TWIN/TONE
EIEIO	THAT LOVE THANG	FRONTIER
CONNELS	BOYLAN HEIGHTS	TVT
DONNY MOST	ANYONE FOR A REUNION SHOW?	CAREERLESS
DESCENDANTS	LIVAGE	SST
BROADCASTERS	13 GHOSTS	ENIGMA
JOHN KRUTH	MIDNIGHT SNACK	RHINO
NRBQ	GOD BLESS US ALL	ROUNDER
BREAKING CIRCUS	SMOKERS PARADISE	HOMESTEAD
SWANS	CHILDREN OF GOD	CAROLINE
EUGENE CHADBOURNE	CAMPER VAN CHADBOURNE	FUNDAMENTAL
JOHNNYS	HIGHLIGHTS OF A DANGEROUS LIFE	ENIGMA
various	NO AGE	SST
LUCKY MARY BLONDE	LET THE MOONLIGHT BURN	independantly released
GUN CLUB	MOTHER JUNO	FUNDAMENTAL
SUDDEN/HOWARD	KISS YOU KIDNAPPED CHARABANC	CREATION
FLASH COONEY	HORROR GLITTER TRANSVESTO BILLY	CBGB/CELLUOID
CUCUMBERS	lp	PROFILE

thar's alot more records on the other side of this paper, Tex!



50,000 WATTS

NPR Affiliate

Music Director
Matthew Kulig
Phone: (618) 692-2228
Hours: 11am - 2pm
MONDAY - FRIDAY

Southern Illinois
University
at Edwardsville
Box 1773
Edwardsville, IL 62026

Lucky Mary blonde is one of the best new bands to come out of this area. One listen to the record and we knew these boys were ready to explode. I had to play the record right away, so I ran into the control room, slapped it on the turntable and let it rip over the airwaves. The responce was great. This band has a great future ahead it. But I do have one question, "Why Lucky Mary Blonde."?

MATTHEW P. KULIG

PROGRAM DIRECTOR.
WSIE 88.7 FM
1-618-692-2228



50,000 WATTS

WSIE 88.7 FM

PUBLIC RADIO IN THE '80s

NPR Affiliate

UNDEREXPOSED
PLAYLIST FOR
FEB. 15-29.

UNDEREXPOSED
PLAYLIST FOR
FEB. 15-29.

HOT 4 TIMES AN HOUR

MIDNIGHT OIL (COLUMBIA)
RI RI O (FRONTIER)
JERRY HARRISON & CASUAL GODS (SIRE)
BIG PIG (A&M)
THE JAZZ BUTCHER (RELATIVITY)
SCRUFFY THE CAT (RELATIVITY)
FISHBONE (COLUMBIA)
THE FOOLS (PVC)
CLOSE LOBSTERS (ENIGMA)
WORLD AT A GLANCE (ISLAND)
ROBYN HITCHCOCK (A&M)
7 SECONDS (GIANT)
FIREHOSE (SST)
NOISEWORKS (COLUMBIA)
POP WILL EAT ITSELF (ROUGH TRADE)
SPOONER (DALI)
UNDERWORLD (SIRE)
ECHO & THE BUNNYMEN (SIRE)
BLUE HIPPOS (TWIN TONE)
EURYTHMICS (RCA)

MEDIUM 3 TIMES AN HOUR

ZODIAC MINDWARP (POLYGRAM)
ANTI NOWHERE LEAGUE (PROFILE)
THE SECRET SERVICE (INVADER)
THE KINSEY REPORT (ALLIGATOR)
THE BIRDHOUSE (LINK)
GREG KROLL (PROFILE)
RAYNONDE (CHRYSALIS)
LUCKY MARY BLONDE (INDEPENDENT)
PONTIAC BROS. (FRONTIER)
HOG BUTCHER (KALEIDOSCOPE)
CHILD SUPPORT (NEOPHYTE)
DRIVIN & CRYIN (ISLAND)
OMD (A&M)
IAN BREMAN (TOY GUN MURDER)
CURTIS GONE BAD (NAIL SOUP)
ROBERT WEGMAN (FUMIKO)
SALVATION SOUNDTRACK (GIANT)
RICK BARR (IMMIGRANT CITY)
BALLAN & THE ANGEL (VIRGIN)
PURSUIT OF HAPPINESS (SBK SONGS)

LIGHT 2 TIMES AN HOUR

PLANES,TRAINS,AUTO'S SDTK. (MCA)
DEAN & THE WEENIES (RADICAL)
THE POUGES (ISLAND)
BIG DIPPER (HOMESTEAD)
GARY WINDO (ISLAND)
TAMI SHOW (CHRYSALIS)
LYLE LOVETT (CURB)
PIERCE TURNER (BEGGARS BANQUET)
HAGATHA (RADICAL)
MONDO BOFFO/SCORPIO (RADICAL)
FELT (PVC)
CABARET VOLTAIRE (GIANT)
LEGENDARY PINK DOTS (PLAY IT AGAIN SAM)
ISM (PAW POWER)
ROTTEN TO CORE VOL. 2 (RAW POWER)
JOHNNY J. BLAIR (MORADA)
DICK DESTINY (DESTINATION)
PATO BANTON (PRIMITIVE MAN)
SLAMMIN WATUSIS (EPIC)
T BONE BURRNET (COLUMBIA)
THE CHRISTIANS (ISLAND)
ORIENTAL SPAS (JADED MUSIC)
SONIC YOUTH (SST)
THE CHURCH (ARISTA)
NOVA (INDIGO)
SHE'S HAVING BABY SDTK. (IRS)
THE BAMBI SLAM (ROUGH TRADE)
DOUBLE VETERAN (BRAVE DOG)
SWA (SST)
THE COMMUNARDS (MCA)
TINY LIGHTS (GALA)
NEON JUDGEMENT (PLAY IT AGAIN SAM)
BREAKING CIRCUS (HOMESTEAD)
DAWN RAZOR (BEGGARS BANQUET)
BREATHLESS (TENOR VOSS)
RETURN/LIVING DEAD 2 SDTK (ISLAND)
THE BEL-FIRES (SPINNING)
PLAYHOUSE (TWIN TONE)
PAT RUTHEN SMEAR (SST)
XYMOX (4 AD)
CRAZY HOUSE (CHRYSALIS)

Lucky Mary Blonde's first album goes public Sunday



Nancy Weil

SI Life

The local band Lucky Mary Blonde formed because Jerry Tilk was mad. Real mad.

His anger attracted the attention of his neighbor, Todd Baxter, at Lewis Park Apartments in Carbondale.

"We lived next door to each other and never said hide nor hair," Baxter says. "Then, one day I came home and he was outside throwing records against the wall. His eyes were all red. I said, 'Hey, dude, what's going on?' That's how we found out we were both musically inclined."

Tilk focused his rampage at a band he had belonged to, a band that appeared on the national television show "Star Search" and sang a song he wrote. Without him.

Baxter calmed Tilk and discovered a fellow musician in search of a band. They sat down that night and wrote a song called "Passing Time."

That was last April. Less than a year later, Lucky Mary Blonde has an album to promote. "Let The Moonlight Burn" debuts Sunday at Gatsby's, a bar in Carbondale's Campus Shopping Center in the 600 block of South Illinois Avenue.

Lucky Mary Blonde performs at 11:10 p.m. The Reform opens at 9:30 p.m.

After he met Baxter, Tilk called John Baldus, a chemist who lives in St. Louis, to ask if he wanted to form a new band. They had played together in several St. Louis-area bands.

Tilk, 22, plays bass, Baxter, 21, plays guitar and Baldus, 23, drums. All three sing. Baxter writes most of the band's songs.

Baxter keeps a tape recorder nearby so he can record thoughts, lyrics and melodies. He wishes Tilk would do the same.

"I'll be riding home from St. Louis on my bike and I'll be singing to myself in my helmut," Tilk says, "and I'll come up with great melodies."

"I could beat him in the head," Baxter interrupts. "He'll come to me and he'll say, 'I have this great melody.' I'll say, 'What is it?' And he'll say, 'I don't know, I forgot it.'"

Plenty of songs survived forgetfulness. Seven made the band's album.

Last October, the trio pooled $5,000, found a producer and cut "Let The Moonlight Burn" in a frenzied week at Hit City studio in Indianapolis.

"All I remember," Tilk says, "is sleeping on the floor of the studio every night for a week."

Producer Steve Lamberson coached them through the recording sessions. Lamberson helped Jason and the Scorchers emerge from Carbondale a few years ago to hit the national country-rock scene.

Lucky Mary Blonde's album is being mailed across the country to college radio stations that play alternative music. That is the only way to describe Lucky Mary Blonde's songs, which run the musical gamut from melancholy to upbeat.

Sometimes, the sound is Midwestern countrified, like the BoDeans, other times it sounds punkish, like early Psychedelic Furs — two groups band members appreciate. Yet, Lucky Mary Blonde doesn't

See Lucky Mary, C15



Sweet revenge

Sweet revenge: Anger and talent motivated John Baldus, Todd Baxter and Jerry Tilk.

Lucky Mary.....

Continued from C13

imitate any other band.

The album contains no credits for lyrics and music, making it a contradiction in the ego-laden world of rock 'n' roll.

Tilk and Baxter, during an interview at Tilk's Lewis Park apartment, show they also appreciate personal contradiction.

Baxter wears cowboy boots with spurs, black jeans, a yellow-and-blue fleece jacket over a pink and grey shirt. On him, it all matches.

He swigs from a bottle of Perrier mineral water.

Tilk looks like he's ready to go sailing in leather deck shoes, jeans and a red sweater. He is a graduate student in history.

Baxter talks the most. Tilk listens, occasionally he interrupts, occasionally he disagrees.

The interior design is early student. A framed portrait of the Three Stooges commands one wall. A large cardboard fireplace that advertises Michelob beer takes up most of another wall. Parked near the staircase is Tilk's Yamaha motorcycle.

The conversation turns as mischievous as the decor. Tilk and Baxter decide to say the band's name has abstract religious meaning.

Pushed about the name, Tilk says, "There's some stuff you'd rather keep secret." He glances at Baxter, as if to remind him of a previous conversation, and says about the name: "Let's tell her it's religious."

Let the Moonlight Burn is the story
of a life; the life of a person not
unlike you or me.
May we all accept life as it is, and
face the truth before the autumn
leaves fall.

TO THE WEST

To the west he rode with all his dreams
He left his wife, his family
To the west he rode into the sun
Cloud white horse and silver gun

Giddy up let's go *giddy* up *giddy*
Giddy up let's go *giddy* up *giddy*
Giddy up let's go away from here

To the west he rode with all his dreams
He wanted more than fantasy
To the west he rode into the sun
Wave goodbye, 'cause now I'm gone

Giddy up let's go *giddy* up *giddy*
Giddy up let's go *giddy* up *giddy*
Giddy up let's go away from here

Unleash your inner feelings,
Unleash your wildest dreams
Release your inhibitions
Release everything
Now I'm gone *giddy* up *giddy*
Now I'm gone away

Giddy up let's go *giddy* up *giddy*
Giddy up let's go *giddy* up *giddy*
Giddy up let's go away from here

TRAIL OF BROKEN DREAMS

When I was younger, I had a dream
Stopped wandering, or so it seems
Got on the trail away from here
Got on the trail of hope not fear
Got on the Trail of Broken Dreams
Of Broken Dreams

And with the moonlight and the seven suns
Fate will burn as sure as the river runs
So take me, take me, take me home
Take me, take me, take me home
Take me home

Trail of Broken Dreams
Endless Trail of Broken Dreams
End this Trail of Broken Dreams

Now I'm older and the dream is gone
Fade away, save us all
So take me, take me, take me home
Take me, take me, take me home
Take me home

Trail of Broken Dreams
Endless Trail of Broken Dreams
End this Trail of Broken Dreams

TYRO DEMURE

Everyday's a new day for you
Contemplate reality through and through
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Everyday's a new day for you
Imitate society with a cynical view
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Tyro DeMure
Tyro DeMure

Everyday's a sacrifice for you
Searching for the answer, is it true?
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Everyday's the same for you
Anticipate the outcome, will it do?
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Tyro DeMure
Tyro DeMure

FAREWELL TO GRACE

Farewell to Grace,
And all the problems that you face
Seems like such a waste
But a choice that you made
I still remember when you were smiling
I still remember when we laughed at life itself

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

Farewell to Grace,
All the promises you made
No longer mean a thing
To a soul that's been misplaced
I look through my mind and think of all the times
I think of everytime we laughed at life itself

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

And when the night falls
And when your heart calls
I will be there to catch it all
Farewell to Grace...Farewell to Grace

And now the autumn leaves fall
And they shadow your face
Yes, they shadow your face

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

FOREIGN TOWN

Forty days and forty nights I sit and think of you
I'd like to know just what you mean
To turn my face from pain,
To smile and walk away from fear
And let the moonlight burn my skin

Forty days I wandered through my head and through the sand
I'm so very far from home
In the heat I fell and cut my fingers on the thorns
And watched the blood fall from my sores

Like in a foreign town
Like in a foreign town

A thousand years could pass, the scenery could change
But the faces are the same
A man is born to live and lives to die; no more
But to purify his soul

Like in a foreign town
Like in a foreign town
Lost in a foreign town
I'm in a foreign town

Forty days ago I slipped and fell away
And I'm never going home

To give a man his life but take away his pride
Is to sentence him to die
To try and follow every deed and word you've done and said
Could make my life a living hell

Like in a foreign town
Like in a foreign town
Stuck in a foreign town
I'm in a foreign town

PLASTIC PEOPLE

These plastic people without concern
Their fake intentions so easily turned
They move their mouths and nothing is said
Their perfect life or so they pretend

Am I alone, when I say
Nobody knows what they want
Does anybody know, does anybody know
What they want
Does anybody know, does anybody know
What they want

They paint their faces and hide inside
Their insecurities they cannot hide
They play their games which have no end
Their perfect lives or so they pretend

Am I alone, when I say
Nobody knows what they want
Does anybody know, does anybody know
What they want
Does anybody know, does anybody know
What they want

WHY BOTHER

Another day, another dream is broken
Keep on trying, but nothing works out
You give your best, but it's not good enough
Seems to me, Why bother?

Runaway
Go away
Fade away

What you say, what you mean
Are two different things to me
What you say, what you mean
Are two different things to me

Another day, another dream is broken
Forgive us all for not understanding
But then again, would it really matter?
Seems to me, Why Bother?

Runaway
Go away
Fade away

What you say, what you mean
Are two different things to me
What you say, what you mean
Are two different things to me

5/07.14
DOUBLE DECKER
610-430-3600
$ 5.00



REPEATER PAN

TOGETHER

A

TOGETHER

DADDY DON'T FEEL

FALSE TWINS

CUT ME OUT

B

REAWAKEN ME

THE WAVE

REPTILE BONES

GRAVEYARD

Deliverance Evangelistic Church presents-

NEW LEAF Records
STEREO NL101LP

Pastor BENJAMIN SMITH
and
THE YOUNG ADULT CHOIR

Volume I



NEW LEAF Records
Stereo - Volume I
NL101LP

TAKE GOD AT HIS WORD-NL101LP

TAKE GOD AT HIS WORD

Side I

SERMON: REV. BENJAMIN SMITH, Pastor
"Take God at His Word"

Side II

1. JESUS IS THE SWEETEST NAME I KNOW
   (A. Blount and H. Walker) James Boy Publ. BMI 2:46
2. WHAT KIND OF VESSEL WOULD YOU MAKE FOR JESUS?
   (A. Blount and H. Walker) James Boy Publ. BMI 2:17
3. HE WILL ABUNDANDTLY PARDON
   (Addie Blount) James Boy Publ. BMI 3:10
4. CHRIST CAME TO SAVE
   (Addie Blount) James Boy Publ. BMI 4:17
5. GOD SO LOVED THE WORLD
   (Public Domain)

Musical arrangements: Hardin Walker
Vocal arrangements: H. Walker & A. Blount
Recording engineer: Charles O'Brien Remix: C. O'Brien & J. James

EVERY CHRISTIAN
Should Be a Soul Winner,
And Share the Joy,
Peace,
And Love
That's Only Found in Christ Jesus.
For it is Written,
"If I Be Lifted Up from the Earth,
will Draw All Men unto Me."
It is our Duty
To Plant the Seed of Jesus.
Some of Us Plant and Others Water,
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"Winning Souls for Christ."

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GARY
Burton
ARTIST'S CHOICE
BLUEBIRD
DIGITALLY
REMASTERED

GARY BURTON—ARTIST'S CHOICE

4

6280-1-RB

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SIDE ONE

1. CAREFUL (Jim Hall) M.J.Q. Music Inc., BMI (4:08)
2. CHEGA DE SAUDADE (NO MORE BLUES) (Jobim-De Moraes) Hollis Music Corp./ Bendig Music Corp., BMI (4:39)
3. FADED LOVE (Bob Wills-J. Wills) Bob Wills Music Inc., BMI (3:19)
4. BALLET (Michael Gibbs) Grayfriar Music Inc., BMI (4:55)
5. I'M YOUR PAL (Steve Swallow) Grayfriar Music Inc., BMI (3:04)
6. JUNE THE 15, 1967 (Michael Gibbs) Grayfriar Music Inc., BMI (4:51)

SIDE TWO

1. FANFARE/MOTHER OF THE DEAD MAN (Carla Bley) Alrac Music, BMI (2:51)
2. INTERLUDE: "LAMENT"/INTERMISSION MUSIC (Carla Bley) Alrac Music, BMI (4:27)
3. THE SUNSET BELL (Gary Burton) Burrows Pub. Co., BMI (5:08)
4. AND ON THE THIRD DAY (Michael Gibbs) Burrows Pub. Co., BMI (4:02)
5. TRUE OR FALSE (Steve Swallow) Burrows Pub. Co., BMI (1:43)
6. COUNTRY ROADS (Gary Burton-Steve Swallow) Burrows Pub. Co., BMI (5:04)

Executive Producer: Steve Backer
Reissue Produced by Ed Michel

Digital Engineering and Audio Enhancement by Ray Hall
Tracks Selected by Gary Burton
Cover Art: Ennio Morsi & Urs Schmidt
Art Directors: Neal Preaner, J.J. Stelmach

DISCOGRAPHY

August 15, 1963

Gary Burton, *vibes*; Jim Hall, *guitar*; Chuck Israels, *bass*; Larry Bunker, *drums*.
Produced by Brad McCuen. Engineering by Bob Simpson.
From Soft Sticks/Cornet (LSP-2880).
Careful (Jim Hall)

April 6, 1966

Gary Burton, *vibes, marimba, bass marimba*.
Produced by Brad McCuen. Engineering by Ray Hall.
From The Time Machine (LSP-3642).
Chega de Saudade (No More Blues) (Jobim-De Moraes)

September 20, 1966

Gary Burton, *vibes*; Buddy Spicher, *fiddle*; Thomas Mafair, *electric guitar*; Buddy Emmons, *steel guitar*; Ray Edenton, *rhythm guitar*; Henry Strzalecki, *bass*; Kenneth Buttrey, *drums*.
Produced by Chet Atkins and Brad McCuen. Engineering by Jim Malloy.
From Tennessee Firebird (LSP-3719).
Faded Love (Bob Wills-J. Wills)

April 18, 1967

Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Roy Haynes, *drums*.
Produced by Brad McCuen. Engineering by Ray Hall.
From Duster (LSP-3835).
Ballet (Michael Gibbs)

August 16, 1967

Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*.
Produced by Dural Rice and Brad McCuen. Engineering by Richie Schmitz.
From Lofty Fake Anagram (LSP-3901).
I'm Your Pal (Steve Swallow)

SAME, but add Bob Moses, *drums*.
June the 15, 1967 (Michael Gibbs)

November 20-21, 1967

Gary Burton, *vibes*; Mike Mandel, *trumpet*; Jimmy Knepper, *trombone*; Howard Johnson, *tuba*; Steve Lacy, *soprano saxophone*; Gato Barbieri, *tenor saxophone*; Carla Bley, *piano*, Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Arranged and conducted by Carla Bley.
Produced by Brad McCuen. Engineering by Ray Hall.
From A Genuine Tong Funeral (LSP-3988).
Fanfare/Mother of the Dead Man (Carla Bley)

November 21, 1967

Gary Burton, *vibes*; Carla Bley, *piano*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Produced by Brad McCuen. Engineering by Ray Hall.
From A Genuine Tong Funeral (LSP-3988).
Interlude: "Lament"/Intermission Music (Carla Bley)

February 23, 1968

Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Recorded in performance, Carnegie Recital Hall.
From Gary Burton's Improvisational Concert (LSP-3985).
The Sunset Bell (Gary Burton)

September 25, 1968

Gary Burton, *vibes*; Jerry Hahn, *guitar*; Steve Swallow, *electric bass*; Roy Haynes, *drums*.
Produced by Brad McCuen. Engineering by Mike Moran.
From Country Roads & Other Places (LSP-4098).
And on the Third Day (Michael Gibbs)
True or False (Steve Swallow)
Country Roads (Burton-Swallow)

Time can work in contradictory ways, particularly regarding the music of Gary Burton. The vibraphone innovator, who as ever retains his youthful image (and his youth-filled audience), entered his third decade as a bandleader in 1987, and his consistency in fronting talented groups that turn out quality music has led dozens of listeners to take Burton's achievements for granted. At the same time, a 20-year remove from the performances that set Burton on this successful roll allows us to attend to the superb playing and writing minus the surrounding stir generated by the early landmark's galactic spanning. When Burton made this music, "fusion" had more to do with gelcha than jazz, and all kinds of peripheral concerns were intertwined with musical responses. What did Burton's change of wardrobe and hair length upon leaving Stan Getz to head his own quartet portend? Was he really playing with a guitarist and drummer from a rock band? And did Steve Swallow willingly set down his contrabass for an electric instrument? In this case, time eloquently underscores both the irrelevance of such questions and the indeniable value of Burton's quartet music as some of the period's most inspired jazz.

Of course, Gary Burton's career and the present anthology of his years (1963-68) as an RCA recording artist predate his groundbreaking 1967 quartet. His background, which might sound typical for a young player in the '80s, was somewhat unprecedented at the time—he was a teenage prodigy who gained crucial fame-by-association through his tenure with the great jazz pianist-composer who also taught vibes at Berklee in the early '60s, has reported that Burton required little instruction in mallet technique; but his period at the Boston school did provide Burton with greater exposure to the music of several jazz greats, of whom Bill Evans became particular inspiration. When Burton decided to leave school in 1962 and move to New York, he quickly landed an RCA contract, which in turn led to spending nearly all of 1963 on the road in George Shearing's quintet.

Careful, the opening number here, is an example of his probing, already highly individual approach during his Shearing year. The tight interplay of the band and muted dynamics suggest the Bill Evans influence, as does the presence of Chuck Israels and Larry Bunker (the latter, incidentally, is also an accomplished vibist) were Evans' rhythm section of the time, and guitarist Jim Hall was a frequent Evans colaborator. Hall contributed the 16-bar tune, which he originally recorded with Jimmy Giuffre in 1959 and which has been also received both by Burton (on a 1978 recording) and Hall (most recently in a 1986 duet with Michel Petrucciani).

While Shearing's popular band worked a great deal, the young vibist was mainly employed to create the patented Shearing sound in the strings and ensembles, often getting no more than a chorus or two of solo space per set. This changed drastically early in 1964, when Burton joined tenor-sax giant Stan Getz for what would be a three-year stay as the primary harmonic voice and number-two soloist in the Getz quintet. Burton was an optimal situation for Burton to hone his improvisational skills, with his startling four-mallet technique given exceptional room to blossom in support of Getz. Listeners began paying attention to Burton (he was named "New Star" on vibes in the 1965 *Down Beat* Critics' Poll), who was at the center of a blue-ribbon band that by the end of '65 also included Steve Swallow on bass and Roy Haynes on drums.

The opportunity to play, and to stretch himself, in the company of such excellent musicians clearly made an impact on Burton; but outside factors were having an influence as well. The next two tracks, actually one each from Burton's early experiment in studio multi-tracking (The Time Machine) and the mixing of jazz with country/western elements (Tennessee Firebird), suggest that his first year with Getz was a time of experimentation. While Time Machine may suggest another nod toward Evans (the pianist's *Conversations with Myself* employed similar recording techniques) and Firebird in contrast anticipates synthesizers to come, both tentatively share a decreased reliance on extant forms typical jazz instrumentation and repertoire. In the later regard, each date unearthed a piece that would continue to serve Burton well. Jobim's *Chega de Saudade* (an early bossa nova favorite of Dizzy Gillespie's) turned into a dazzling vehicle for Burton's unaccompanied playing. "RCA was very cooperative on all of the record dates," Burton once recalled when looking back on thisperiod of transition; "they were willing to let me search for an identifiable sound."

It didn't take Burton long to find what he was looking for. After leaving Getz at the start of 1967, he began playing with guitarist Larry Coryell. Coryell, born in Texas and raised in Washington State, was a contemporary of Burton's who also was largely self-taught; but Coryell had done most of his previous work (except for a 1965 stint with Chico Hamilton) in rock bands. One of these, a short-lived unit called the Free Spirits, had drawn a bit of attention for being so bold as to mix long soloso and other jazz elements into its performances. In retrospect, we can hear that Coryell was not impassing a heavy-metal sensibility onto a jazz context so much as drawing upon a truly eclectic style, reflecting many facets of the electric blues idiom more than specific rock models *per se*; to find fresh solutions to the challenges of small-group playing.

By March 1967, Burton had put a quartet featuring Coryell together for some initial gigs on the East Coast. A month later, when the band entered the studios to cut its first album (represented here by the track *Ballet*), Swallow and Haynes had come aboard. Having two musicians along with whom he had developed such a keen rapport was no doubt a great comfort to Burton the fledgling leader; but this intact transplanting of a former Getz rhythm section (to be repeated five years later when Chick Corea, Stanley Clarke and Airto Moreira left the saxophonist to create the first Return to Forever) delivered additional benefits as well. Haynes' impeccable reputation within the jazz community made it harder for more tradition-minded listeners to dismiss Burton's enterprise because of its supposed rock trappings; and while the drummer did not work with the quartet for an extended period, he would reunite briefly with Burton on more than one occasion. Swallow's value proved to be multi-dimensional. He was among the most talented of the new, adventuresome generation of jazz bassists, capable of creating fluid melodic lines without destroying the role of his instrument at the foundation of the group interplay. He was also a gifted writer, with a rare gift for compelling melodies (*In Your Path*, explosive syncopation (*Thar or Fish*) and subtle bluesiness (*Country Roads*). Through his affiliation with Burton, which has lasted for much of the two decades that followed, Swallow gained recognition as one of the most original and influential of contemporary jazz composers.

Swallow was not the only notable composer to benefit from the exposure provided by Burton's band. This was something of a surprise, since Burton had shown wiring talent of his own on his first albums and during his term with Getz; he had even written and arranged an entire LP for Shearing. Burton's interest in writing declined once he became a leader, however, and he began turning to talented friends for challenging material. Michael Gibbs, the gifted writer from the African country then known as Southern Rhodesia, functioned as a tune as the fifth member of the quartet through his numerous contributions. Gibbs and Burton had met at Berklee in the early '60s, and from the outset Gibbs began providing the vibist with pieces tailored to his buoyant, assertive style. The three Gibbs tidbits in the present collection demonstrate his fresh ideas on the blues, whether through the impressionistic recasting of the familiar 12-bar form (*Ballet*) or a stripped-down variant on the idiom (*And on the Third Day*). This last piece, and the more sprightly *June the 15, 1967*, finds Gibbs successfully integrating rhythmic effects associated with rock into the music's context.

Drummer Bob Moses, who replaced Haynes during the summer of 1967, also brought more of a rock feeling to the music. Again, this can be traced as a range of playing experiences while Moses was a teenager; he was another Free Spirits alumnus, as well as having served time in Latin rhythm units. Yet Moses was no latecomer to jazz, having grown up around the music and its practitioners; like Coryell, he was one of the first players with a legitimate claim to transcending stylistic labels. Moses is another talent who let Burton around the time the collection ends, only to return for an extended period in the '70s; and while he did not contribute to Burton's band book, in later years he proved to be one of jazz' most original orchestrators.

So did Burton look at one of the first jazz-rock bands? Perhaps tunes like *June the 15 and Third Day* imply rock, but any rock feeling in these performances is always secondary to the several streams of contemporary jazz that the band draws upon. In a sense, it would be equally fair to label Burton's as an avant-garde ensemble. It certainly made use of free form and included a few abstract touches in its performances as well—I recall one early gig by the quartet that ended with all of the instruments disassembled and piled into a vibrating, glowing piece of kinetic sculpture. Most telling of all was the giving over of an entire Burton album to A Genuine Tong Funeral, Carla Bley's extended composition for the quartet plus six additional instruments. Two sections from the work are presented here, and they reveal how Bley was already adeptly blending the abstract and the lyrical. The complete work, which Burton and expanded band were able to perform in concert on Boston television during 1968, won unanimous critical acclaim, and a book by five British commentators named Tong one of the 200 essential modern jazz albums recorded between 1945 and 1970. Bley is another writer whose work has been an ongoing part of the Burton band's success.

The last three tides, from Burton's final RCA session, are indicative of what his music has been about ever since. Swallow switches from bass to bass guitar (a change that would quickly become permanent), but the slight shift in instrumentation does not create a radical departure in approach. A new face appears (guitarist Jerry Hahn), an old one returns (Haynes). More fine compositions are spotlighted. And through it all, Gary Burton continues to address the music with a virtuosity and sensitivity that have made him the most imitated player on his instrument since Milt Jackson.

Shortly after these tracks were cut, Burton was named jazzman of the Year in the 1968 *Down Beat* Readers' Poll and the rest, as they say, is history of an uncommonly consistent nature.

—Bob Blumenthal



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RCA


TREASURY OF
RECORDED
CLASSICS
STONEWALL
JACKSON
UP
AGAINST
THE
WALL

1

Old Chunk Of Coal 2:47
Let The Sun Shine On The People 2:26
Mary Don't You Weep 1:41
Help Stamp Out Loneliness 2:18
Promises And Hearts 2:22

2

Life To Go 2:25
BJ The DJ 2:40
A Wound Time Can't Erase 2:44
Ole Showboat 2:25
Muddy Water 2:43



AV-5013

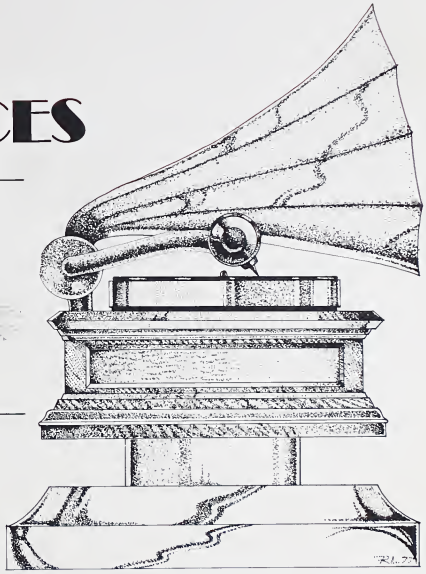
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VAUGHN MONROE & his orchestra

AWARD WINNING PERFORMANCES

THERE I'VE SAID IT AGAIN



SERIES II VOL. VI BLUE HEAVEN RECORDS BH-2-206 COLLECTOR'S ITEM

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VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN
THE COP ON THE BEAT
I MISS YOUR KISS
THE LOVE I HAVE FOR YOU
COME WITH ME, MY HONEY
LILI MARLENE
SNAFU
GIVE ME LOVE TONIGHT
RASPUTIN'S TOOTIN'
REMEMBER WHEN

Vocals by
VAUGHN MONROE . NORTON SISTERS . JANE REID

Vaughn Monroe was one of the most popular bandleaders and singing stars of the 1940's and 50's. He was a large man with a great smile, a romantic leading man type who appealed to all age levels. His fans were teenagers and mothers alike. He was known to be a polite, calm type of gentleman and a nice person to be around, but operated his band in a very businesslike manner.

Vaughn was born on October 7, 1911, in Akron, Ohio. He was a Wisconsin State trumpet champion at 15. He studied opera at Carnegie Tech School of Music, while playing trumpet with a number of dance bands. He later lived in Boston and continued studying voice at the New England Conservatory of Music. Vaughn Monroe organized his big band in 1940. He had a great trumpeter in the band named Bobby Nichols and a good singer named Marilyn Duke. Vaughn's band had its big time debut in the spring of 1941 at Frank Daily's Meadowbrook, in Cedar Grove, New Jersey, and with the help of Willard Alexander, he went on to New York and became a big hit.

He was a star on the radio and later was to have his own series. His band featured a lot of singing and when the big band era started to fade it was not the end of Vaughn Monroe, whose musical emphasis was on vocals. He was prolific recording star in the 1940's and 50's and even was in a few movies with his band, "Meet the People" in 1944, and "Carnegie Hall" in 1947. He had an acting role in "Singing Guns" in 1950.

His theme song was "Racing With the Moon", one of the many songs he had a part in writing.

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SERIES II VOL. VI

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SERIES VII
VOL. 8
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BH7-708

VAUGHN MONROE AND HIS ORCHESTRA

RUM AND COCA COLA



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Encore! Encore! Encore!



SERIES VII
VOL. 8
COLLECTOR'S ITEM
BH7-708

VAUGHN MONROE AND HIS ORCHESTRA

RUM AND COCA COLA
I SAW SWEETIE IN THE NEWSREEL
CANDY KID DIGS IN
ONCE TOO OFTEN
DON'T WORRY MOM
SAD EYES
KIBITZIN
EVERY DAY OF MY LIFE
HAPPY JACK
SILVER THREADS AMONG THE GOLD

Vaughn Manrae was ane af the mast papular bandleaders and singing stars of the 1940's and 50's. He was a large man with a great smile, a ramantic leading man type wha-appealed ta all age levels. His fans were teenagers and mathers alike. He was knawn ta be a palite, calm type af gentleman and a nice persan ta be araund, but aperated his "and in a very businesslike manner.

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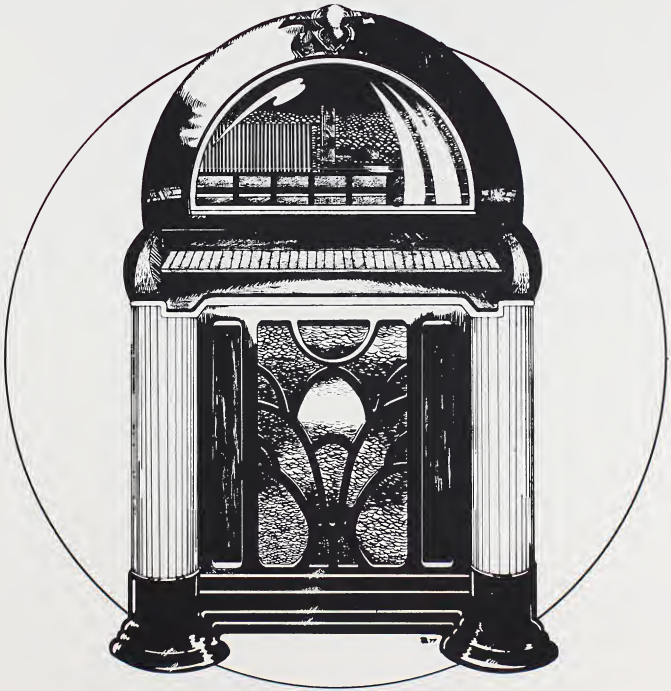
His theme sang was "Racing With The Maan", ane af the many sangs he had a part in writing.

VOCALS BY:
Vaughn Monroe/Murphy Sisters/Marilyn Duke/Del Parker/Rosemary Calvin/Norton Sister

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VAUGHN MONROE
AND HIS ORCHESTRA
MUSIC OF AN ERA
"COMIN' ON"



PERFORMANCES NEVER BEFORE AVAILABLE



BH5-509
SERIES V VOL. 9
COLLECTOR'S ITEM

VAUGHN MONROE AND HIS ORCHESTRA MUSIC OF AN ERA

COMIN' ON
SNOQUALIMIE JO JO
JUNIOR PROM
ALL AT ONCE
ANNIE LAURIE
CENTURY NOTE
I'LL SEE YOU IN MY DREAMS
NOTES ON A CLASSY CHASSIS (SERENADE TO A CLASSY CHASSIS)
SOME PEACEFUL EVENING
STEP-N-FETCH IT

Vocals By:
JIMMY FITZGERALD • VAUGHN MONROE • NORTON SISTERS

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His theme song was "Racing With The Moon", one of the many songs he had a part in writing.

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SALVADORA - Paseo
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Martín Maestre
TEMOR A LA DISTANCIA - Paseo
Mateo Torres
MI HAMAQUITA - Merengue
Diomedes Díaz

2

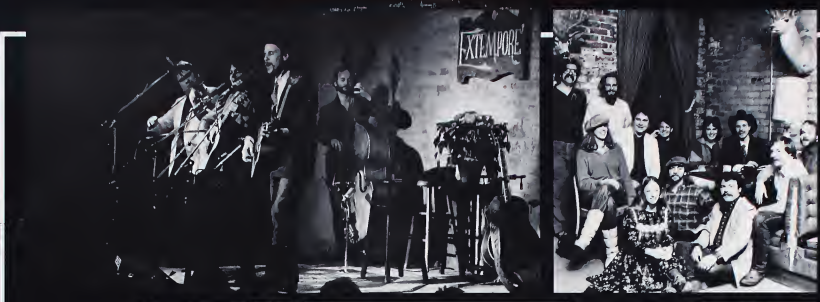
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MI EXPERIENCIA - Paseo
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MARIA MERCEDES - Merengue
Hernando Marín
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Robin and Linda Williams

Nine 'til Midnight





Peter Ostroushko, Bruce Calin, Linda Williams, Robin Williams

Side A

Turtle Dove–*(Public Domain)*
Oh My Little Darlin'–*(Public Domain) arranged and adapted by Robin and Linda Williams*
Whippoorwill–*(Robin Williams, Dave Hull)*
Haunted Kind–*(Robin Williams, Jerome Clark)*
I'm S.A.V.E.D.–*(Carl Davis, Hardy Taylor)*
They All Faded Away–*(Robin Williams, Jerome Clark)*
The Cuckoo/Pateroller Song—*(Public Domain) arranged and adapted by Robin and Linda Williams*

Side B

The Train That Carried My Man from Town–
(Public Domain) arranged and adapted by Robin and Linda Williams
Travelin' Shoes–*(Public Domain)*
Diggin' on the New Railroad–*(Public Domain)*
Country Medley–
Too Late, Too Late–*(Davis)*
Crazy–*(Willie Nelson)*
Much Too Young to Die–*(Rusty Gabbard)*
None but the Rain–*(Townes Van Zandt)*

Robin Williams: vocals, guitar
Linda Williams: vocals, guitar, banjo
Peter Ostroushko: mandolin, fiddle
Bruce Calin: bass

Engineered by Steve Weiss
Edited by Steve Weiss
Mastered by Roger Seibel, Wakefield Mfg.
Recorded live to two track at the Coffeehouse Extempore, December 14-15, 1984
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Album cover design by Eric Wallisjasper
Special thanks: G.K. and M.M. and the Hotel Minnesota; Bruce Kaplan production advice and support: Doug Dorschug editing consultation
This album is dedicated to the memory of A.G. Davenport

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Just One Of Those Things
Mad About The Boy
Let's Do It
'S Wonderful
You'd Be So Nice To Come Home To
Rosalie
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Just One Of Those Things and Mad About The Boy *sung by Dinah Shore* • You'd Be So Nice To Come Home To and Rosalie *sung by Buddy Clark* • Let's Do It • 'S Wonderful • Summertime • Easy To Love *sung by Dinah Shore and Buddy Clark*

DINAH SHORE AND BUDDY CLARK: 'S Wonderful

'S Wonderful is an ideal title for a collection of some of the most memorable show tunes and movie songs ever written. Only a few of these eight delectable numbers ever attained any really wide-spread popularity, but all of them have that indefinable quality that keeps them singing inside the heads and hearts of America long after the scenery has been struck or the projectionist has gone home.

These charming songs were written by three of the most perceptive tune-smiths of our century—Cole Porter, George Gershwin and Noel Coward. The delicate melodies and sparkling lyrics of these songs caught and mirrored the temperament of the theater-going public in an altogether persuasive fashion. And although the arrangements are those of the present, and the voices are those of two of today's brightest stars, it is not difficult to recall the enchanted moments in the theatre when these songs first flashed into glory.

It is interesting to note in connection with these songs that each was written to fill a specific spot in a show, and that their continuing popularity is more a matter of chance than a case of the composer sitting down to write a big production number with a sure-fire hit song. It is also interesting that with the exception of Gershwin, who worked with his brother Ira, each of the composers was his own lyricist, thus blending the words and music in a silkier texture.

In this collection, Dinah Shore, sings *Just One Of Those Things* from *Jubilee*, Cole Porter's merrily melodic account of the jubilee of a mythical royal family (produced—by coincidence—at the time of the British Jubilee in the 1930's) and *Mad About The Boy*, a memorable torch song from Noel Coward's *Words and Music*. Buddy Clark sings *You'd Be So Nice To Come Home To* and *Rosalie* from a pair of Cole Porter's brilliant movie scores, *Something To Shout About* and *Rosalie*.

Dinah and Buddy join in singing *Let's Do It*, a thoroughly convincing catalog of reasons for falling in love, with examples from the animal kingdom, from Cole Porter's early *Paris*, and *'S Wonderful*, one of the most engaging numbers from *Funny Face*, a production of the '20s with music by George Gershwin and starring Fred and Adele Astaire. They are also heard in *Summertime*, the unforgettable introductory aria from *Porgy and Bess*, and in *Easy To Love*, a blandly sophisticated Cole Porter song from *Born To Dance*, one of Eleanor Powell's best films.

Dinah Shore is one of America's most securely established singing stars. Since the day she first sang on her own radio program, she has risen steadily to the very top of her field. After singing for several years in the South, she made her try for fame in New York in 1938. She broke in on independent radio stations and soon ended up as Diva of the Blues with the Chamber Music Society of Lower Basin Street. Following this, she was featured on the Eddie Cantor program and starred on a long string of her own shows. In addition to a number of successful motion pictures, she made countless appearances, tours and program transcriptions for the Armed Forces during the war, and was recently named Page One Songstress by the Newspaper Guild. Married to screen star George Montgomery, she is the mother of a charming daughter.

Buddy Clark, on the other hand, went about his career less directly. His original ambition was to become a baseball player, and he picked up a considerable reputation in his native Boston as a youthful athlete. However, he then decided to study law, and was graduated from Northeastern Law School. One more change of his mind, and he became a singer, moving to New York and landing a spot on a major program. Shortly thereafter, he joined the staff of the Columbia Broadcasting System, and began building up his fine reputation as a vocalist. His work as a recording artist interrupted by the war, he returned to make a series of best-selling records that skyrocketed him to fame. In addition to his recording work, he has his own weekly radio program, and during the summer of 1947, he commuted from New York to Hollywood, doing one show in the east and another in the west. This collection presents Dinah and Buddy at their best, singing songs of brilliantly carefree lilt and pace with infectious gaiety and feeling. About each of them, you will say "'S Wonderful!"

DINAH SHORE AND BUDDY CLARK: 'S Wonderful

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BARRY MANILOW

LIVE ON BROADWAY

6/11.14
DOUBLE DECKER
610-439-3600
$ 3.00



2 RECORD SET
ENSEMBLE DE 2 DISQUES



Act I

Side 1

Sweet Life/It's A Long Way Up
(Barry Manilow - Kamakazi Music Corp. BMI/Barry Manilow/John Amnett - Townsway Music BMI/Cityscape Music ASCAP)

Brooklyn Blues
(Barry Manilow/Bruce Sussman/Jack Feldman - Townsway Music/Appogiatura Music/Camp Songs Music BMI)

Memory
(Andrew Lloyd Weber/T.S. Eliot/Trevor Nunn - The Really Useful Co., Ltd./Faber Music, Ltd./Trevor Nunn c/o Set Copyright Ltd. Adm. by SBK Music BMI)

Side 2

Up Front (Barry, Debra Byrd and Company)
(Barry Manilow/Bruce Sussman - Kamakazi Music Corp./Appogiatura Music BMI)

God Bless The Other 99 (Barry and Company)
(Ken & Mitzie Welch - Little Jay Music, Inc. ASCAP/Townsway Music BMI)

Mandy/It's A Miracle
(Richard Kerr/Scott English - Screen Gems-EMI Music, Inc. BMI/Morris Music, Inc. BMI/Golgoth Music PRS/Barry Manilow/Marty Panzer - Kamakazi Music Corp. BMI)

Act II

Side 3

Some Good Things Never Last
(Duet with Debra Byrd)
(Mark Radice - Silk Aged Music, Inc. ASCAP)

If You Remember Me
(Marvin Hamlisch/Carole Bayer Sager - Begosin Melodies, Inc. BMI/Chappell & Co., Inc., Red Bullet Music ASCAP)

Do Like I Do (Billy Kidd, Barry and Company)
(Hammer and Shizer - EMI Music ASCAP)

The Best Seat In The House
(Dave Grusin/Alan & Marilyn Bergman - Roaring Fork Music BMI/Threesome Music, Co. ASCAP)

Side 4

The Gonzo Hits Medley
If I Can Dream
(Walter Earl Brown - Gladys Music, Chappell & Co., Inc. ASCAP)

Produced by Barry Manilow and Michael Delugg
Recorded and Mixed by Michael Delugg

The Players

Music Director & Drums: Bud Harner
Music Director & Keyboards: Ron Pedley
Bass Guitar, Cello & Vocals: Marc Levine
Guitar & Vocals: John Pinadel
Keyboards & Vocals: Joe Melotti/Billy Kidd
Percussion, Violin & Vocals: Vanessa Brown
Woodwinds & Vocals: Dana Robbins
Vocals: Debra Byrd

The Stage Show

Directed by: Kevin Carlisle
Original Production Created and Produced by: Joe Cannon
Written by: Ken and Mitzie Welch, Roberta Kent, Barry Manilow
Production Designer: Jeremy Railton
Lighting Designer: J.T. McDonald
Visual Images: Julio Campos/Kevin Roberts

The Tour

Tour Manager: Les Joyce
Production Manager: Gary Speakman
Stage Manager: Jack Albeck
Assistant Tour Manager: Victor Bridgers
Tour Advance: Charlie Robertson
Production Assistants: Randy Doney/Kathy Carey
Music Copyist & Librarians: Karen Smith
Wardrobe Master: Phillip Dennis
Drum Technician: John Bunker
Keyboard Technicians: Terry Lawless
Head Carpenter: Dana Vanella
Carpenter: Kevin Spinks
Lighting Director: Jonathan Holt
Lighting Contractor: Peter Clarke and John Lee - Supermick Lights, Inc.
Head Electrician: James Geoghegan
Electrician: John Harper
Gel-Jet Operator/Electrician: Mary Malley
Sound Contractor: Rikli Farr and Pierre D'Antignac - Clearface Productions, Inc.
House Engineer: Russell Fischer
Monitor Engineer: Michael Graphix
Head Audio Technician: Billy Chrysler
Audio Technician: Mud Torch
Visual Images:
Slide Programmer: Kevin Roberts
Projectionist: Andy Jackson
Musical Instruments Furnished by: Yamaha International

The Album

Executive in Charge of Production: Eric Borenstein
Assistant to Mr. Manilow: Marc Hulett
Digitally Mastered by: Tom Coyne at The Hit Factory DMS, New York City
Art Direction and Design: Carolyn Quan
Cover Photo: Barry Dahlkoetter
Montage Photos: Larry Busacca/Retna Ltd., Marc Hulett, Kevin Roberts, Christie Sayre and Dennis Hallinan
Back Cover Photo: Steven R. Straub
Recorded at: The Chicago Theatre, Chicago, Illinois, December 2 and 3, 1989
Finis Professional Services: Johnny Rosen
Mixed at: The Power Station, New York City.
Assistant Engineer: Dan Gellert; Sound Track, Inc., New York City, Assistant Engineer: David Lebowitz; Imagz Recording, Hollywood, CA, Assistant Engineer: Jason Roberts
Assembled at: The Hit Factory, New York City by Chris Tergesen and Michael Delugg/Assistant Engineer: Paul Logus
Production Assistant: Glenn Wygant
Bud Harner, Ron Pedley, Marc Levine, John Pinadel appear courtesy of Duran/Adult Records

Management

Garry C. Kief • Steve Wax • Eric Borenstein
STILETTO Management, Inc.
6640 Sunset Boulevard
Hollywood, CA 90028

Barry Manilow International Fan Club
P.O. Box 93017
Los Angeles, CA 90093-3017
(800) 423-1851

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Indianapolis, Indiana 46219
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DINNER WITH THE BROWNS

DOUBLE DECKER
610-439-3600
$ 6.00



FILLET OF SOLE

ONE SIDE

1. 4 O'CLOCK COMMUTER BLUES
2. MONTH OF MONDAYS
3. DREAM STATE
4. TONIGHT (in the city world)



OTHER SIDE

5. GROUND ZERO
6. DO YOU WANT TO BE WITH ME?
7. BLACK LEATHER MADNESS

DINNER WITH THE BROWNS is:

MICK BROWN - Vocals, Rhythm Guitars
ELLIOT KOCH - Bass Guitar
DAVE SABO - Vocals, Lead Guitars
KAYE WALDEN - Percussion, Vocals

VERY SPECIAL THANKS TO:
MARC SPOONER for keyboards and synths throughout.
DAVE KLINGLER for Sax on "4 O'CLOCK COMMUTER BLUES" & "GROUND ZERO."
KAYE BOUTÉ for fetching burgers, fries, and Rosita's.
JIM STONE for management, booking, & generally being the band "mother -".

FIRST STRIKE
SAN JOSE'S MUSICIANS COLLECTIVE

PRODUCED BY: DAVE SABO, BRUCE KAPHAN, & DINNER WITH THE BROWNS
RECORDED at DRAGON STUDIOS (Redwood City), OUTBACK STUDIOS (Berkeley), and our very own SNAKEPIT STUDIOS (San Jose).
ALL SONGS WRITTEN BY MICK BROWN & DAVE SABO, EXCEPT "DREAM STATE," WRITTEN BY MICK BROWN/JESSE SAENZ.

Photography by Dave Lepori, Pat Hubol, Melissa Archibeque, Michael Fride, and Moms & Dads of Dinner With The Browns.
Album Cover Design and Typography by Eli Yasek.
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MONTH OF MONDAYS



I WAS BORN ON A MONDAY
JUST AN ORDINARY MONDAY
RAISED ON WHAT THE GOOD BOOK SAID
I WAKE TO A BRAND NEW WORLD
FACING PROBLEMS THAT MIGHT SEEM CRUEL
NEVER KNOWING IF I PLAYED THE FOOL
JUST ANOTHER, JUST ANOTHER

MONTH OF MONDAYS

I WAS RAISED TO LEARN AND LOVE
I PUT MY FAITH IN GOD ABOVE
WELL, WORDS TO SAY THAT I'VE DONE WRONG
WHEN ALL THESE FEELINGS HAVE FELT SO STRONG
SO AS THE DAYS GO BY
NO REASON TO WONDER WHY
IT'S JUST ANOTHER, JUST ANOTHER

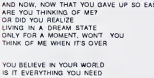
MONTH OF MONDAYS

A MONTH OF MONDAYS YET TO COME
I LIVE MY DAYS LIKE THEY'RE ONE BY ONE
WHAT'S SO SPECIAL NOW THAT SUNDAYS THROUGH
THAT'S WHEN MONDAY COMES TO VIEW

BEHIND THIS FENCE, MY STAY IS LONG
PRISON WALLS, I'VE GROWN SO FOND
LIFE IS HARD, BUT I DON'T CARE
WITH ROOM AND BOARD, AND CLOTHES TO WEAR
SO YOU SAY THEY SHOULD PUT ME AWAY, DO YOU?
NOW I'M SEARED FOR A LIFETIME STAY
IT'S JUST ANOTHER, JUST ANOTHER

MONTH OF MONDAYS,

A MONTH OF MONDAYS...



DREAM STATE

YOU GAVE UP SO EASILY
ON A LOVE THAT'S SO GOOD
AND I KNOW I LOVE YOU
MORE THAN ANY MAN COULD

AND NOW, NOW THAT YOU GAVE UP SO EASILY
ARE YOU THINKING OF ME?
OR DID YOU REALIZE
LIVING IN A DREAM STATE
ONLY FOR A MOMENT, WON'T YOU
THINK OF ME WHEN IT'S OVER

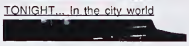
YOU BELIEVE IN YOUR WORLD
IS IT EVERYTHING YOU NEED
ARE YOU REALLY SATISFIED
WHEN YOUR LIFE HAS NO CONTROL

AND NOW, NOW THAT YOU GAVE UP SO EASILY
ARE YOU THINKING OF ME?
OR DID YOU REALIZE

LIVING IN A DREAM STATE
ONLY FOR A MOMENT, WON'T YOU
DREAM STATE
ONLY FOR A MOMENT WON'T YOU
THINK OF ME WHEN IT'S OVER
WHEN YOU'RE LONELY...



TONIGHT... In the city world



GOING OUT TO THE CITY WORLD
THE NIGHTLIFE WAITS FOR US
COME TONIGHT TO THE CITY WORLD
WE'LL DANCE THE NIGHT AWAY.

THE WEEK IS DONE, I'LL LEAVE IT ALL BEHIND ME
NO SECOND THOUGHTS, I'LL SEE YOU THERE.
I'LL MEET YOU THERE TONIGHT (TONIGHT)
I'LL BE WITH YOU TONIGHT (TONIGHT)
I'LL SEE YOU TONIGHT...

IN THE CITY WORLD
IN THE CITY WORLD
IN THE CITY WORLD

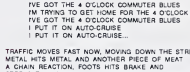
STEPPING OUT IN THE CITY WORLD
NEON NIGHTS SPELL OUT YOUR NAME
LIFE'S SO FAST IN THE CITY WORLD
NO ONE'S DREAMS ARE QUITE THE SAME

DIAMOND STUDDED SKIES, I CAN'T WAIT ANY LONGER
NO SECOND THOUGHTS, I'LL SEE YOU THERE
I'LL MEET YOU THERE TONIGHT (TONIGHT)
...IN THE CITY WORLD

I FEEL SO MUCH EXCITEMENT IN THE AIR
I WON'T WAIT TOO MUCH MORE TONIGHT
I CAN SEE US DANCING IN THE AIR
PLEASE DON'T TELL ME YOU WON'T BE THERE
YOU WON'T BE THERE.

COME LET'S GO TO THE CITY WORLD
FIND A WORLD FOR US THAT'S TRUE
COME TONIGHT TO THE CITY WORLD
I'M WAITING THERE FOR YOU

THE WEEK IS DONE, I'LL LEAVE IT ALL BEHIND ME..



4 O'CLOCK COMMUTER BLUES

GAS FUMES CHOKING DON'T DESPAIR
PEOPLE ON THE ROAD GOING EVERYWHERE
WELL, THERE'S TURN LIGHTS BLINKING, MINDLESS THINKING
BRAIN WAVES FAILING, JUST A FRACTION
ANOTHER POOR SLOB ENDS UP IN TRACTION

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES
I'M TRYING TO GET HOME FOR THE 4 O'CLOCK NEWS
I'VE GOT THE 4 O'CLOCK COMMUTER BLUES
I PUT IT ON AUTO-CRUISE
I PUT IT ON AUTO-CRUISE...

TRAFFIC MOVES FAST NOW, MOVING DOWN THE STREET
METAL HITS METAL, AND ANOTHER PIECE OF MEAT
A CHAIN REACTION, FOOTS HITS BRAKE AND
STRESS TABS FAILING, HOW MUCH CAN YOU TAKE?

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES

AN HOUR IN TRAFFIC, MY HEAD STARTS TO THROB
A 4 O'CLOCK RUSH AND I HATE MY JOB
I'M UP AT SIX TO WORK BY EIGHT
I STEP THROUGH THE DOOR NOT A MINUTE TOO LATE

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES



BLACK LEATHER MADNESS



I WORK DAYS AND SHE WORKS GRAVE
SHE'S THE MASTER AND I'M THE SLAVE
DON'T BE NAUGHTY, BETTER BEHAVE
BETTER BE NICE OR SHE'LL INFLICT SOME PAIN

RAZOR SHARP TONGUE THAT CUTS LIKE A KNIFE
IF SHE GETS MAD BETTER RUN FOR YOUR LIFE
BLACK LEATHER MADNESS
RIGHT ACROSS YOUR BACK
I BET YOU'D LIKE IT BETTER
IF SHE'S DRESSED IN BLACK

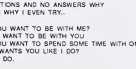
BLACK, BLACK LEATHER MADNESS
BLACK, BLACK LEATHER MADNESS
BLACK, BLACK LEATHER MADNESS
RIGHT!!!

BY DAY WE CALL HER "MOMMY"
BY NIGHT SHE'S SHOWN BY APPOINTMENT ONLY
YOU LAY DOWN YOUR MONEY
SHE PUSHES IT ASIDE
YOU'RE LOOKING FOR SHELTER
BUT THERE'S NO PLACE TO HIDE

VICIOUS FOR PLEASURE
PAIN FOR PAY
BLACK LEATHER MADNESS
IS THE ONLY WAY

BLACK LEATHER MADNESS
RIGHT ACROSS YOUR BACK
I BET YOU'D LIKE IT BETTER
IF SHE'S DRESSED IN BLACK

BLACK LEATHER MADNESS



DO YOU WANT TO BE WITH ME

I'M NOT LAST WEEK, I'M NOT NEW
TO THINGS YOU DO OH SAY
FIRST YOU SAY I'M WHAT YOU DREAM
AND THEN YOU FADE AWAY

IT'S BLACK AND WHITE, AND IT'S SO GREY
IT'S DAY & NIGHT THE WORDS YOU SAY
THE QUESTIONS AND NO ANSWERS WHY
I WONDER WHY I EVEN TRY..

DO YOU WANT TO BE WITH ME?
LIKE I WANT TO BE WITH YOU
DO YOU WANT TO SPEND SOME TIME WITH ONE
WHO WANTS YOU LIKE I DO?
LIKE I DO.

I PHONE YOU UP, YOU SAY YOU'RE FINE
YOU SAY YOU'RE GLAD I CALLED
I ASK IF YOU COULD SPEND SOME TIME
YOU SAY YOU CAN'T AT ALL

I'M SO CONFUSED, LOST ALL THE TIME
I FEEL LIKE I COULD LOSE MY MIND
I'M NOT SOMEONE TO BOUNCE AROUND
I'VE GOT TO KNOW WHAT I HAVE FOUND

DO YOU WANT TO BE WITH ME?

WHO'S TO SAY WHAT HIDES INSIDE YOUR MIND
YET I'M SO AFRAID OF WHAT I'LL FIND
FOR ALL THE WORLD TO SEE
THAT IT'S WRONG FOR YOU AND ME...

DO YOU WANT TO BE WITH ME?



GROUND ZERO



MRS WILSON DROPS THE KIDS OFF IN THE MORNING
OFF TO WORK TO BUILD THE FUSES FOR THE DAY
DOESN'T WONDER WHAT THEY ARE,
OR WHAT THEY'RE USED FOR
JUST AS LONG AS SHE'S SURE TO GET HER PAY

THERE'S NO TEARS FOR IMAGINARY FEARS
AFTER ALL, SHE IS THE A-BOMB GENERATION
NO MORE WORDS, AS IT ALL SEEMS SO ABSURD
SHE'S HEARD IT ALL SO MANY TIMES BEFORE

BUT SHE DON'T CARE AT ALL,
SHE KNOWS SHE'S LIVING ON GROUND ZERO
SHE DON'T CARE AT ALL,
IT'S JUST THE WORLD SHE'S COME TO KNOW
SHE DON'T CARE AT ALL,
SHE KNOWS SHE'S LIVING ON GROUND ZERO
SHE DON'T CARE AT ALL,
IT'S JUST THE WORLD SHE'S COME TO KNOW

GO AHEAD AND DROP THE BOMB, IT MAKES NO DIFFERENCE
MR. BROWN SAYS IT WILL HAPPEN ANYWAY
NOW WE KNOW, WE'RE ACCEPTABLE LOSSES
THERE'S NO FUTURE, JUST A LIFE FROM DAY TO DAY

NATIONAL PRIDE, AUTOMATIC SUICIDE
THERE'S A SILENCE IN FRUSTRATION ALL AROUND US
NO ONE HEARS ALL THEIR DEEPEST, DARKEST FEARS
THEY WOULDN'T WANT TO LISTEN ANYWAY

BUT THEY DON'T CARE AT ALL...
TOTAL RESIGNATION, STEP UP TO THE WALL
TOTAL RESIGNATION TO IT ALL

AND THEY LIVE IN THIS WORLD THEY CALL THEIR HEAVEN
MAKE THE BEST OF ALL
THE WORST THAT COMES THEIR WAY
WALK IN STEP, THEY'RE ALL
STRANGERS IN A STRANGE LAND
HOPING TO SURVIVE AT LEAST ANOTHER DAY

ONE BY ONE, TURN THEIR FACES TO THE SUN
LEAVE BEHIND THEIR HOPES TO SEE A NEW TOMORROW
I CAN SEE IT'S THE SAME FOR YOU AND ME
A WORLD THAT'S CHANGED,
BUT STILL REMAINS THE SAME

BUT WE DON'T CARE AT ALL!!

GO AHEAD AND DROP THE BOMB, IT MAKES NO DIFFERENCE..

FIRST STRIKE
SAN JOSE'S MUSICIANS COLLECTIVE

Dinner With The Browns
PO Box 361375
Milpitas, CA 95035

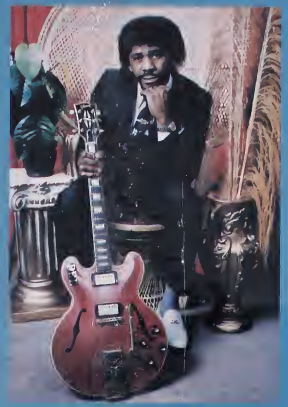
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Our Sincerest Thanks to: Our loved ones for their continuous patience and support, the jocks and jockettes at KSJS, KSCU, and KFJC, Rebecca, Howard, and all the rest at THE METRO, BAM, Harry Sumrall, The San Jose Mercury News, The one & only CATFLINGER, Kevin Von Leuhrte, Pat Toreson, Mike Thompson, Mary Ann & Co. (The Review) for do's, Craig Peterson for all kinds of support, Doug and Mike for Mac, Margie & Thom for viddy, Al Roscoe for VCR support, the other bands of the FIRST STRIKE COLLECTIVE for their continued support, EVERYONE on the DWTB mailing list, Bruce K. for burning all the midnight oil that he had, and Gene Krupa.
Also, thanks to the people of Milpitas for letting us use their post office!!!


DAVID DEE
Portrait Of The Blues
Gibson

Featuring

"Going Fishing"



Side One —

Side Two

0 14883-0009-1 0

EDGE RECORDS


MCA-375
Bob Ruzicka
Soft Rocker
9/24/13
$ 1.00

SAMPLE COPY

Bob Ruzicka

Side One

All Over Again
2:49

Soft Rocker
3:06

Nothing To Say
2:44

Blame The Moon
2:50

God Almighty Mama
3:09

Side Two

The King Of Candyland
2:54

Find The Sunshine
3:03

When The Morning Finds You
3:19

Let Somebody Else Be Me
3:08

Home-Front Hero
3:21

Musicians

Piano
Dr. John Harris
David Briggs

Bass
Mike Leech

Drums
Kenny Malone
Kenny Buttrey

Guitar
Billy Sanford
Troy Seals

Percussion
Kenny Buttrey*
Kenny Malone*
Farrell Morris

Electric Guitar
Reggie Young
Charlie McCoy
Troy Seals

Steel
Weldon Myrick

Fiddle
Buddy Spicher

Sax
Jerry Tuttle

Harmonica
Charlie McCoy

Organ
Charlie McCoy

Voices:
Hershel Wigginton
Ricky Page
Don Gant
Hoyt Hawkins
Diane Harris

All selections written by Bob Ruzicka
All selections published by TRO-Devon Music, Inc.-BMI

Recorded at Quadrafonic Sound Studio, Nashville, Tennessee.
Recording Engineer: Steve Ham
Remix Engineers: Steve Ham and David Briggs
Photo: D. Ruzicka

*Courtesy of Warner Bros. Records

Produced by David Briggs for
TRO-Workshop Productions

MCA-375



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THE C.A.R.E. SESSION

CLEVELAND ARTISTS RECORDING FOR ETHIOPIA

"The Eyes Of The Children"


BEN ORR (THE CARS)


MICHAEL STANLEY
KEVIN RALEIGH (MSB)


DONNIE IRIS


RICKIE MEDLOCKE
(BLACKFOOT)


JENNIFER LEE


VISIONS


MIMI HART (THE BOP-KATS)


DANNY POWERS & BOB PELANDER
(MSB)


SKIP MARTIN (DAZZ BAND)


JOE VITALE

Side One
"The Eyes Of The Children"
(Edited Version)

THE C.A.R.E. SESSION

Side Two
"The Eyes Of The Children"
(Long Version)

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CLEVELAND ARTISTS RECORDING FOR ETHIOPIA

"The Eyes Of The Children"


PAUL FAYREWETHER


JIM BONFANTI, WALLY BRYSON,
DAVE SMALLEY
(FORMER RASPBERRIES)


YOU-TURN


DAVE SMELTZ (TAL)
MARK ADDISON (NATION OF ONE)
ALEX BEVAN


FRANK & TOM AMATO
(BEAU COUP)


ELLIE NORE


KENNY PETTUS (DAZZ BAND)


DENNIS CHANDLER


BILLY BUCKHOLTZ, (WILD HORSES)
BILLY SULLIVAN (MOONLIGHT DRIVE)
STEVE JOCHUM (WILD HORSES)


AUDREY GOODWIN
SHERI BROWN


BILL PETTIJOHN
(MOONLIGHT DRIVE)

Produced And Arranged By: DANNY POWERS/ BOB PELANDER/
KEVIN RALEIGH AND MICHAEL STANLEY FOR MSG PRODUCTIONS, INC.
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SIDE ONE
"THE EYES OF THE CHILDREN"
(EDITED VERSION)

SIDE TWO
"THE EYES OF THE CHILDREN"
(LONG VERSION)

FOR C.A.R.E. SESSION MERCHANDISING INFORMATION, WRITE:

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c/o BARRACUDA, INC.
28001 CHAGRIN BLVD. SUITE 205
BEACHWOOD, OHIO 44122

THE EYES OF THE CHILDREN

(MICHAEL STANLEY/MARK AVSEC/KEVIN RALEIGH/ BOB PELANDER/DANNY POWERS)

It's not such a strange situation
You've heard it all before
Someone needs a helping hand
And even the best of intentions
Sometimes they just aren't enough
So now is the hour to do all you can
Sometimes crying alone in the night
Across the ocean, across the highway
There but for the grace of God go you and I...

(chorus)
And the eyes of the children
Don't see black or white
There's no politics no nations
On a cold and hungry night
The promises and visions
Are only just a start
But it's the eyes of the children
That keep the fire burning
Keep the fire burning in our hearts .

There is no use in pretending
That this will all go away
If somebody somewhere won't take a stand
And how much time would it take you
How much pain could you ease
And how many lives do we hold in our hands
Someone's crying alone in the night
Across the ocean, across the highway
There but for the grace of God go you and I...

(repeat chorus)

(bridge)
And if you stop and think about it
Most of us have got it good
And if we try and find the answer
Well you know someday we might
Gotta try and make a difference
Gotta try and put things right..

(repeat chorus)

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Hunger Task Force
2230 Euclid Avenue
Cleveland, Ohio 44115

MUSICIANS:
TOMMY DOBECK (Drums & Percussion)
MICHAEL GISMONDI (Bass)
BOB PELANDER (Piano & Synthesizer)
KEVIN RALEIGH (Synthesizers)
DANNY POWERS (Guitars)

FEATURED VOCALISTS:
SKIP MARTIN (DAZZ BAND)/BEN ORR (THE CARS)/JOE VITALE/ JENNIFER LEE/RICKIE MEDLOCKE (BLACKFOOT)/KENNY PETTUS (DAZZ BAND)/KEVIN RALEIGH (MSB)/MICHAEL STANLEY (MSB)/ VISIONS (DIANNE WOODS, CHERRELLE BROWN, ALECIA BURTON)/ ALEX BEVAN/PAUL FAYREWETHER/MIMI HART (THE BOP-KATS)/ BOB PELANDER & DANNY POWERS (MSB)/DONNIE IRIS

CHORUS VOCALISTS:
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ASSISTANT ENGINEERS:
GREG KOCHIS/RICHARD KENNEY/DAVE WILSON

MIXED BY:
DALE PETERS & THE MICHAEL STANLEY BAND

MASTERED BY:
JACK SKINNER AT STERLING SOUND, N.Y.C.

RECORDED AT:
BEACHWOOD STUDIOS, BEACHWOOD, OHIO, APRIL 1985 (VERY SPECIAL THANKS TO KEITH VOIGT AND EDR ENTERTAINMENT FOR THEIR DONATION OF STUDIO TIME AND TAPE).

EXECUTIVE PRODUCER:
DENNY SANDERS

PROJECT COORDINATOR FOR WKYC-TV:
DALE SOLLY

PHOTOGRAPHY BY:
DANIEL MONTECALVO/TIM BUSH

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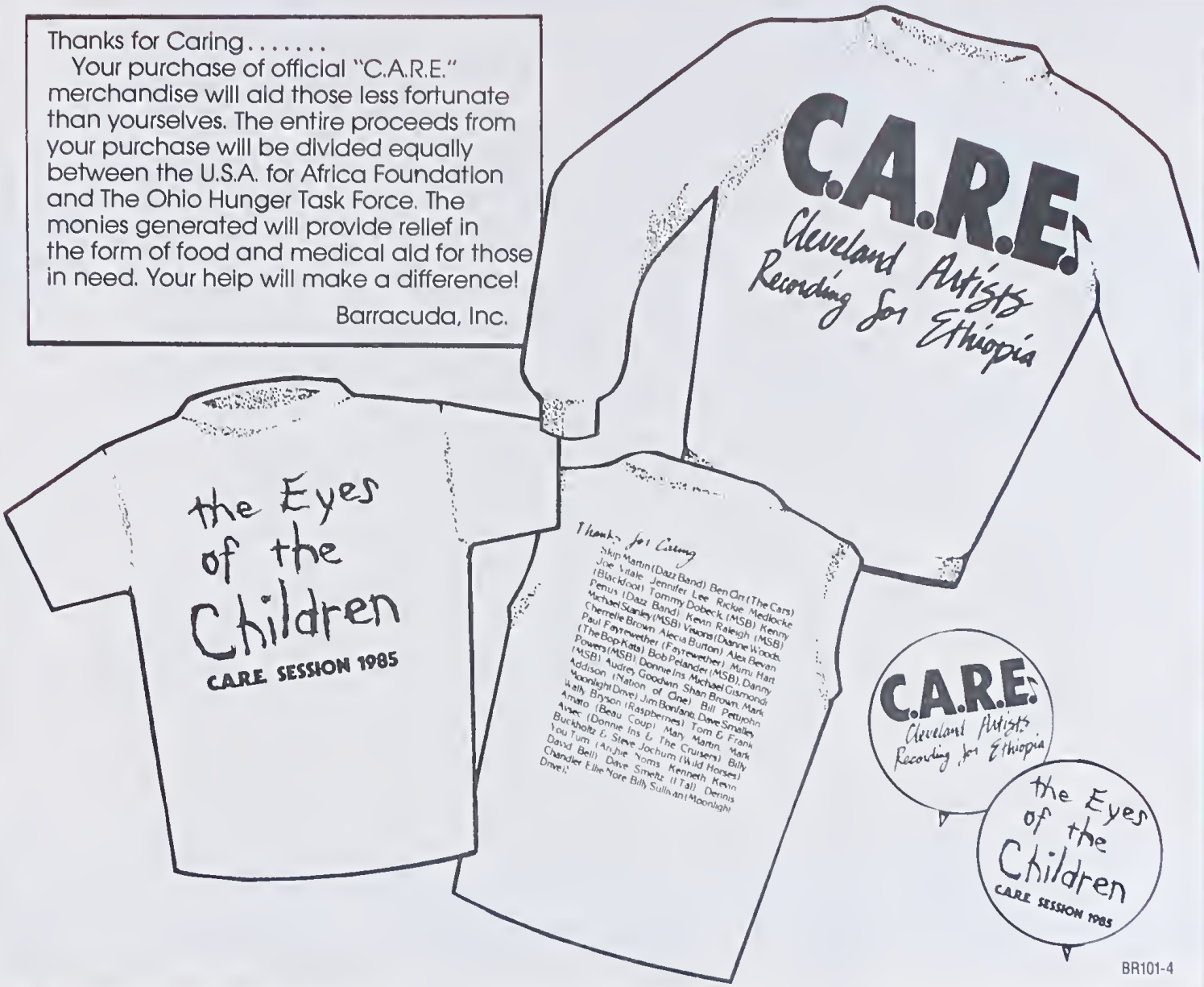
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Michael Stanley goes over things with Donnie Iris

(Michael on Left)



Ben Orr from the Cars came into Cleveland to sing his part.

(Ben is originally from Cleveland)

Broadway Intermission

BR-117

Volume II

WHITE HOT JAZZ

(1927-1930)





Volume II

WHITE HOT JAZZ

(1927-1930)

This album is the second in a series devoted to the "hot" white jazz bands and dance orchestras of the 1920's and early 1930's. Over the years many of these groups have been over looked by collectors, critics, jazz historians, and even record producers for a wide variety of reasons. It is our intention and hope (that through this series) interest will develope in this last frontier of collecting and research. This album features eighteen selections from 1927-1930, ranging from west coast "territory bands," to New York's studio musicians.

The first five selections were recorded in Los Angeles, California in 1927 and 1928 by what appears to be two relatively unknown west coast bands–Jackie Sounders and His Orchestra and the Garden Dancing Palace Orchestra. However, I believe that what appears to be two different bands on the lables, is in fact the same group–Jackie Sounders And His Orchestra.

Jackie Sounders And His Orchestra were a fairley successful west coast band in the mid- 1920's. They recorded ten selections under Sounders' name (in four sessions) during a one year period (from September 27, 1926 to September 28, 1927). The band was featured at the Olympic Hotel in Seattle, Washington, and their regional popularity prompted two west coast publishers to include pictures of the band on their sheet music in 1925 and 1926.

MAYBE SOMETIME and GONNA GET A GIRL remind me several ways of the Jean Goldkette band. These selections feature some fine section work, as well as some very interesting solos. The guitar and violin work by Billy Barrett (vln) and Forrest Hart (gt&b) reminds me of Venuti and Lang; and the last chorus on MAYBE SOMETIME features some excellent string bass by Walt Haines, much like how Steve Brown's bass powered the Jean Goldkette band. One more interesting coincidence about these groups, is that the vocalist's name on these selections is Walton McKinney; most collectors know about the connection of the Jean Goldkette band and the McKinney's Cotton Pickers. You might say that this band, whether intentional or not, is the Jean Goldkette band of the west coast.

ROSE ROOM, WHEN ERASTUS PLAYS HIS OLD KAZOO, and DEEP HOLLOW were issued as the Garden Dancing Palace Orchestra. These sections contain the same sound, style, and instrumentation as the first two selections by Jackie Sounders And His Orchestra. The soloists on these did also sound like they are by the same personnel. The vocalist on ROSE ROOM and WHEN ERASTUS PLAYS HIS OLD KAZOO is also Walton McKinney. A total of eight selections (seven being issued were recorded as the Garden Dancing Palace Orchestra; the recording dates for these eight sides are: September 23, 1927, September 24, 1927; June 28, 1928; and June 29, 1928. The last session recorded as Jackie Sounders And His Orchestra was September 28, 1927; I'm still puzzled why Jackie Sounders needed a pseudonym. Before moving on, I would like to mention that this version of DEEP HOLLOW, in my opinion, is the definitive version of this tune.

Collectors often don't think of Kay Kyser, the "old professor", as an exponent of "hot" Jazz; however COLLEGIATE FANNY and HARK! THE SOUND OF TAR HEEL VOICES hold their own among any "hot" jazz recordings. In 1926 Kay Kyser And His Orchestra, branched out from the University of North Carolina and formed a band; these two "college songs" were recorded in Chicago in 1929.

MY MAN I ROM CAROLINE and I LIKE A LITTLE GIRL, LIKE THAT were recorded in 1930 by Joe Venuti And His Orchestra. Like many of the recordings by New York's studio musicians, the personnel looks like a who's who in jazz–these recordings are no exception. What makes these sides unique is the fact that on this date three of the best arrangers of the day are present–Glenn Miller, Fud Livingston, and Joe Tarto. I don't know who arranged these sides, but I do know that Joe Tarto arranged many sides for Venuti–perhaps these are two more. Soloists include: Manny Klein, Glenn Miller, Joe Venuti, Jimmy Dorsey (clt), and a short break by Fud Livingston (ts).

Boyd Senter has often been shunned by collectors and critics because of his novelty approach to jazz; I think that this "has been misapplied as these four sides will point out. BASIN STREET BLUES and COPENHAGEN were recorded in late-1929 with several of New York's studio musicians present–Mickey Bloom, Herb Winfield, Fud Livingston, and Stan King. GIVE IT TO ME RIGHT AWAY and SMILES are from Senter's last session (June, 1930); they were recorded in Hollywood, California by an entirely different group– the vocalist on these sides is the trombonist Ray Stillwell.

Boyd Senter was an accomplished musician; he had learned to play several different instruments, but only played the clarinet and alto saxophone on records. He began recording in 1924 and made many records with: Mickey Bloom, Tommy Dorsey, Jimmy Dorsey, Frank Signorelli, Jack Russell, Eddie Lang, etc. He was also one of the first band leaders to hire the talents of Red Nichols and Glenn Miller before they would become sought-after musicians.

Irene Beasley, who was billed as "The Girl From Dixie", recorded MY BABY'S BACK TODAY with accompaniment by: Phil Napoleon, Bill Wirgis, Carson Robison, and others. She was backed on other recordings issued under her name by: Benny Goodman, Tony Almerico, and Slim Lamar to name a few. She is also the vocalist on Joe Venuti's recording of MY MAN FROM CAROLINE (which is also on this album).

YOU CAN'T CHEAT A CHEATER and ANYTHING are two selections by (Phil) Napoleon's Emperors. These sides were recorded on May 23, 1929; and feature: Phil Napoleon, Tommy Dorsey, Jimmy Dorsey, Frank Signorelli, Eddie Lang, Joe Venuti, Joe Tarto, and Ted Napoleon. It is fun to compare this (Phil Napoleon's) full-band version of YOU CAN'T CHEAT A CHEATER with Tommy Dorsey's trumpet solo version (backed by: Frank Signorelli, Eddie Lang, & Stan King), which was recorded exactly one month before.

Carson Robison is more noted for his country & western work, but he made several sides that are of jazz interest. STUFF and NONSENSE are two very interesting selections. They feature: Earl Oliver, Sam Lewis,Larry Abbott, Andy Sanella, and Carson Robison.

We hope that you have enjoyed this second volume of "WHITE HOT JAZZ". We would like to thank Tim Lane, Steve Hester, and Charlie Rasch for the use of their recordings and their assistance on this project.

Steve Hester
1984

SIDE A

JACKIE SOUNDER AND HIS ORCHESTRA: Sherman Herrick-Blaine Boyden-t, Jackie Sounders tbn, ldr; George Shelton- Clarence Cumins-Walter Hawkins-clt, as, ts, bar, Irwin Antes-p, Forrest Hartbj, g; Billy Barrett-vln; Walt Haines-bb, sb; Steve Barrett-d; Walton McKinney-v Los Angeles, Calif., February 16, 1927

1. **MAYBE SOMETIME** -vWalton McKinney

Same personnel as above, Los Angeles, Calif., February 17, 1927

2. **GONNA GET A GIRL** - vWalton McKinney

GARDEN DANCING PALACE ORCHESTRA: Unkown personnel--2t; tbn; clt, ss, as, clt, as, clt ts; p; bj; vln; bb, d; v. (this may be Jackie Sounders & His Orch.) Los Angeles, Calif., June 28, 1928

3. **ROSE ROOM** -vWalton McKinney

4. **WHEN ERASTUS PLAYS HIS OLD KAZOO** -vWalton McKinney

Same personnel as above. Los Angeles, Calif., June 29, 1928

5. **DEEP HOLLOW**

KAY KYSER AND HIS ORCHESTRA: Frank Fleming-Charles Kraft-t; Richard White-tbn, John White-clt, as; Sully Mason-clt, as, v; Art Walters-clt, ts; Benny Cash-p; George Strum-bj, arr., Bill Rhoads-bb; Ray Michael-d; Kay Kyser-dir. Chicago. November 26, 1929

6. **COLLEGIATE FANNY** -Sully Mason

7. **HARK! THE SOUND OF THE TAR HEEL VOICES** -vOrchestra

JOE VENUTI AND HIS ORCHESTRA: Manny Klein-?Charles Margulis-t; Glenn Miller-tbn, Jimmy Dorsey-?Pete Pumiglio -clt, as; Fud Livingston-clt, ts; Rube Bloom-p; Eddie Lang-g; Joe Venuti-vln, ldr; Tarto-sb, ?Stan King-d; Irene Beasley-Frank Luther-v. New York, September 30, 1930

8. **MY MAN FROM CAROLINE** - vIrene Beasley

9. **I LIKE A LITTLE GIRL' LIKE THAT** -vFrank Luther

SIDE B

BOYD SENTER AND HIS SENTERPEDES: Mickey Bloom-James Miglore-T; Herb Winfield-tbn; Boyd Senter-clt, as, ldr; clt, as; Fud Livingston-clt, ts; Jack Russell-p; Dan Calker-bj, g; sb; Stan King-d kazoo. New York, October 29, 1929

1. **BASIN STREET BLUES**

Same personnel as above. New York, November 25, 1929

2. **COPENHAGEN**

———Haukenheiser-t; Ray Stillwell-tbn, v. Boyd Senter- clt, as, ts, ldr, as, ts; Jack Russell-p, bj sb; Walter Meyer-d. Hollywood, Calif., June 19, 1930

3. **GIVE IT TO ME RIGHT AWAY**-vRay Stillwell

4. **SMILES** -vRay Stillwell

IRENE BEASLEY " THE GIRL FROM DIXIE" WITH ORCHESTRA: Phil Napoleon-t, Bill Wirgis -p; Carson Robison-g; Teddy Lasoff-Sam Freed-vln, Irene Beasley-v. Camden, April 10, 1929
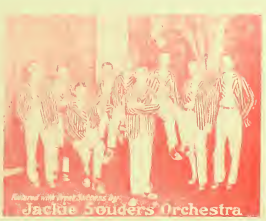
5. **MY BABY'S BACK TODAY** -vIrene Beasley

(PHIL) NAPOLEON'S EMPERORS: Phil Napoleon-t, ldr, Tommy Dorsey-tbn; Jimmy Dorsey-clt, as; Frank Signorelli-p; Eddie Lang-g; Joe Venuti-vln; Joe Tarto-bb; Ted Napoleon-d. New York, May 23, 1929

6. **YOU CAN'T CHEAT A CHEATER**
7. **ANTHING**

CARSON ROBISON'S KANSAS CITY JACK-RABBITS: Earl Oliver-t ? Sam Lewis-tbn, Larry Abbott and Another-clt, as; ?Bill Wirgis-p; Carson Robison-g; ? Murray Kellner-vln; Andy Sannella-stg (poss. other reed); Joe Tarto-sb; ?Stan King-d. New York, July 31, 1929

8. **STUFF**
9. **NONSENSE**



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BLUE GRASS
BACK HOME

THE BLUE RIDGE MOUNTAIN BOYS

BEFORE I MET YOU
JIMMY BROWN, THE NEWSBOY
I'M SITTING ON TOP OF THE WORLD
I'M CRYING MY HEART OUT OVER YOU
LONESOME ROAD BLUES
BIRMINGHAM JAIL
DO REMEMBER ME
SOUR WOOD MOUNTAIN
KENTUCKY WALTZ
ROCKY ROAD BLUES
UNDER THE DOUBLE EAGLE
JUST BECAUSE



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TIME
RECORDS
52103

BLUE GRASS BACK HOME

THE BLUE RIDGE MOUNTAIN BOYS

Blue Grass music like other forms of ethnic music suffers from the infiltration of mediocrity. Pseudo performers immediately try to capitalize on a select form of music that has gained national popularity. Blue Grass music has become popular in the past year and it's amazing how many groups and country bands are passing themselves off as authentic Blue Grass bands, when they're nothing but ineffectual country bands or just corny hillbilly groups.

The beauty of good Blue Grass music is that all of the performers are wizards on their instruments, especially those who perform on the banjo. It is a relief in this electronic world where everything is over-amplified—echo piled on and the tape reverb unbearable—to hear an unamplified banjo being played by a master —it's truly a refreshing sound.

The Blue Ridge Mountain Boys are an authentic Blue Grass band which has been playing this style of music all their lives. They are among the finest exponents of Blue Grass music. Their first album on TIME RECORDS, "HOOTENANNY N' BLUE GRASS" (2083), was a great success and won many new admirers for The Blue Ridge Mountain Boys.

The vocals are shared by Jacob Landers, Hershel Sizemore and Rual Yarbrough, with Hershel and Rual supplying most of the articulate banjo picking. Bassist Buddy Killen, drummer Murrey Harman and guitarist Kelso Herston, support the group solidly.

The repertoire is an excellent mixture of authentic Blue Grass standards and tunes that have not been overexposed. "BEFORE I MET YOU," "JIMMY BROWN, THE NEWSBOY" and "DO REMEMBER ME" are among the finest vocal renditions of these classics that I have ever heard. "SOUR WOOD MOUNTAIN" and "LONESOME ROAD BLUES" are excellent examples of exciting Blue Grass instrumentals featuring the wonderful sound of picked banjos as played by experts. "KENTUCKY WALTZ," "I'M CRYING MY HEART OUT OVER YOU" and "I'M SITTING ON TOP OF THE WORLD" give credence to the authenticity of The Blue Ridge Mountain Boys.

It's about time that authentic Blue Grass music receives the recognition it deserves. The music has been around for a long while and discerning critics have finally recognized it as a true art form whose roots are in the United States. Like jazz, Blue Grass is a style of music that is performed by dedicated musicians who believe in what they are playing.

Artist & Repertoire	Bob Shad
Original Recording Engineer	Mort Thomasson
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Liner Notes	Peter Spargo
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BEFORE I MET YOU
JIMMY BROWN, THE NEWSBOY
I'M SITTING ON TOP OF THE WORLD
I'M CRYING MY HEART OUT OVER YOU
LONESOME ROAD BLUES
BIRMINGHAM JAIL

Side B:

DO REMEMBER ME
SOUR WOOD MOUNTAIN
KENTUCKY WALTZ
ROCKY ROAD BLUES
UNDER THE DOUBLE EAGLE
JUST BECAUSE

PERSONNEL AND INSTRUMENTATION

GUITARS
Ray Edenton
Kelso Herston
Wayne Moss
Bobby Smith

BANJO
Hershel Sizemore
Rual Yarbrough

BASS
Buddy Killen

DRUMS
Murrey Harman

VOCALS BY
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JESUS IS WAITING
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

If thou would confess
With thy mouth Oh Lord Jesus
And believe in your
Heart that God has raised
Him from the dead
Then you shall be saved.

Jesus is always there
Waiting to hear your prayer
He'll answer you today
If you'll take some time to pray

Never a time so severe
Never our God so near
Not just waiting to hear
But He wills to answer you

Never a darker hour
No better time to show His power
Your needs can be met right away
If you'd take some time to pray

Jesus is waiting for you
Waiting to see you thru
Whatever you need Him to do
He wills to answer you

SOLID ROCK
Music arranged by Patrisha Gil
Ron Harris Publishing/ASCAP

My hope is built on nothing less
Than Jesus blood and righteousness
I dare not trust the sweetest frame
But wholly lean on Jesus name

When darkness veils his lovely face
I rest on his unchanging grace
In every high and stormy gale
My anchor holds within the veil

On Christ the solid rock, On Christ the solid rock
His power is able to keep me from falling
Having done all to stand, He will make me strong
On Christ the solid rock, I'm standing tall

When He shall come with trumpet sound
O may I then in Him be found
Dressed in His righteousness alone
Faultless to stand before the throne

On Christ the solid rock, On Christ the solid rock
My faith has found a resting place in Jesus
I love Him more each day. (
On Christ the solid rock, I standing

Proud to be His chosen one
For my sins He took to the cross — And there He —
Died for all, whosoever will, let him come
And not be lost

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

On Christ the solid rock, I'm standing tall

I CAN BEAR IT
Music and Lyrics by Edwin Hawkins
Edwin Hawkins Publishing Co./ASCAP
PRI Music Inc./ASCAP

I wouldn't put more on you than you bear
So if it's there it means you can bear it

My father is rich in houses and land
He holds this world in the palm of his hand

My faith looks to Thee, Oh lamb of God I come to Thee
Be strong in the Lord and of good courage, for the Lord
thy God is with thee

I can take it
I can make it
I can bear it with the Lord on my side

Fret not thyself because of evildoers, neither be thou
envious against workers of iniquity
Trust in the Lord and do good, verily thou shall be fed

I can take it
I can make it
I can bear it with the Lord on my side

HE KNOWS
Music arranged by Edwin Hawkins.
Edwin Hawkins Publishing Co./ASCAP
PRI Music Inc./ASCAP

We are our heavenly Father's children
(We all know) that He loves us one and all.

LEAD

Yet there are times we find an answer,
Another voice and call.
If we are willing, He will teach us
His voice only to obey
He knows. Yes, He knows.
Just how much we can bear

You've
(Think of the times) We've asked the question
(Down in your heart) Lord, what shall I do?

LEAD

Then you confide in your friends and loved ones
But they have troubles too.
(There is a God) who rules earth and heaven.
In Him you'll find relief from pain
He knows, I'm so glad He knows
Just how much we can bear

BRIDGE

God
He knows. He knows, just how much we
can bear.

He knows. God knows, just how much we
can bear.

FULL AND COMPLETE
Lyrics and Music by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

The devil told me, that I couldn't stand with all the sin and
darkness, that's spread throughout the land

Just look at the drugs and disease, who will be able to escape,
Then the Word of God spoke swiftly to me, and said, God will make a way

God said, I am the way, truth and life, you must not doubt
There's nothing too hard for me, I will work things out
Now is the time to show that I'm still in control
And put your trust in me

So grab a hold, and don't let go
Hold on for life
Place your feet on a solid foundation
Set your eyes on Christ
For He's the one who delivers
He's the one who's the giver
And He'll give to everyone in need
Salvation, hope, joy and peace

LEAD *Come on*
Just as you are
No matter how far
You have to go
Wash you white as snow
Before it's too late
Wash your sins away

LEAD *And then he can heal your body*
Set your mind at ease

LEAD *And make your life*
Full and complete

THE JUST SHALL LIVE
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

The Just Shall Live
Shall Live By Faith
Do-Do Doo-Doo-Doo

Looking around me, and I don't look so right
Working on these old problems, working with all my might
Struggling day to day, wondering endlessly
I can't seem to find the solution nor the rest of this mystery.
So I heed the word of God which says:

The just shall live, shall live by faith
The just shall live, shall live by faith.

Keep going in circles, but you can't find your way
And the light keeps getting dimmer
Feels just like you're lost in space
So you lose your inspiration. I hear you say
What's the use
And you conclude that you have done all that you
know to do. Who's gonna see you through?
You better hear me when I say:

The just shall live, shall I live by faith.

What God is able to do, maybe you just cannot see.
Just like He took fish and 5 loaves of bread,
and fed 5,000 hungry souls, He'll do the same
for you if you hold on!

Hold on, you can make it.
Hold on, you can make it.

He's gonna see you through
Take good care of you.
Trust Him and obey.
He'll make a way out of no way.

Said the just shall live
They're gonna by faith
Hang on in there, you'll make it by His grace

WHO SHALL SEPARATE US
Lyrics and Music by Dwayne Kennedy
Arranged by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

Who shall separate us from the love of God
Who shall separate us
Who shall separate us from the love of God
Who shall separate us
Neither death nor life
Angels or demons
Things present or things to come
(Any Power)
Neither Height nor Depth
Anything in all creation
Will be able to separate us
Who shall
Separate us from the love of God

VERSE: *Tho we are considered as sheep*
Ready for the slaughter
We face death all day long
But in all these things
We are more than conquerors
Through Jesus Christ
Who loves us, one and all — I'm convinced ...

Neither death nor life .

OH MY JESUS
Music and Lyrics by James C. Chamber and Kevin Bond
Bonded Music Publishing/BMI

CHOIR CHORUS 1

Jesus oh how sweet the name Jesus
Everyday the same Jesus
Oh my Jesus
Died on Calvary Jesus
Died for you and me Jesus
Oh my Jesus

CHOIR CHORUS 2

(Jesus) Why you love me so
(I wonder) That I will never know Jesus
Oh my (Jesus) captain of my soul
(Lead me Lord) Guide me take control Jesus
Oh my Jesus

LEAD VERSE

The Bible tells thus story of a man long ago whose name was
Christ, Jesus Christ

It tells of how he chose to die for our sins so we could live,
how it was done for you and me (CHOIR REPEAT CHORUS 1)

BRIDGE *(Choir)*

Never will I leave you
Never forsake you Lord

LEAD *Because you've placed your arms around me*

CHOIR *With you I long to be*

LEAD *To render my voice in harmony*
Will sing praises ever more

CHOIR *Ah Ah Ah (Evermore)*
Ah Ah Ah
Jesus why you love me so (I wonder)
That I will never know Jesus
Oh my (Jesus)
I'll ever praise your name
(Cause you saved me) From my sin in shame Jesus
Oh my Jesus (Repeat)

COME TO JESUS
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

His arms are open wide
Just for you and I
He'll take you in His arms
And protect you from all harm

There is no other place
No matter what you face
Where you can be sure
That you are safe

Can't you hear Him call,
Calling out to you
Saving I understand
Just reach take hold my hand

I'll take away your fear
As I hold you so near (choir entrance)
All you have to do is come to me

Come to Jesus, He's waiting just for you
You've tried it your way
Now give Him a chance today

Come now don't delay
For tomorrow may be too late
All you have to do is come to Him

THANK YOU
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

Tragedies are common place
All kinds of disease, people are slipping away
The economics down, people can't get enough pay
As for me all I can say is
Thank you lord for all you've done for me

Folks without homes, living out in the streets
And the drug habits some say, they just can't beat
Muggers and robbers, no place seems to be safe
But He's been my protection every step of the way
I wanna say thank you Lord for all you've done for me

It could have been me outdoors
With no food, no clothes

Or just alone without a friend
Or just another number with a tragic end
But you didn't see fit to let none of these things be
Cause everyday by your power, you're keeping me
Thank you Lord for all you've done for me

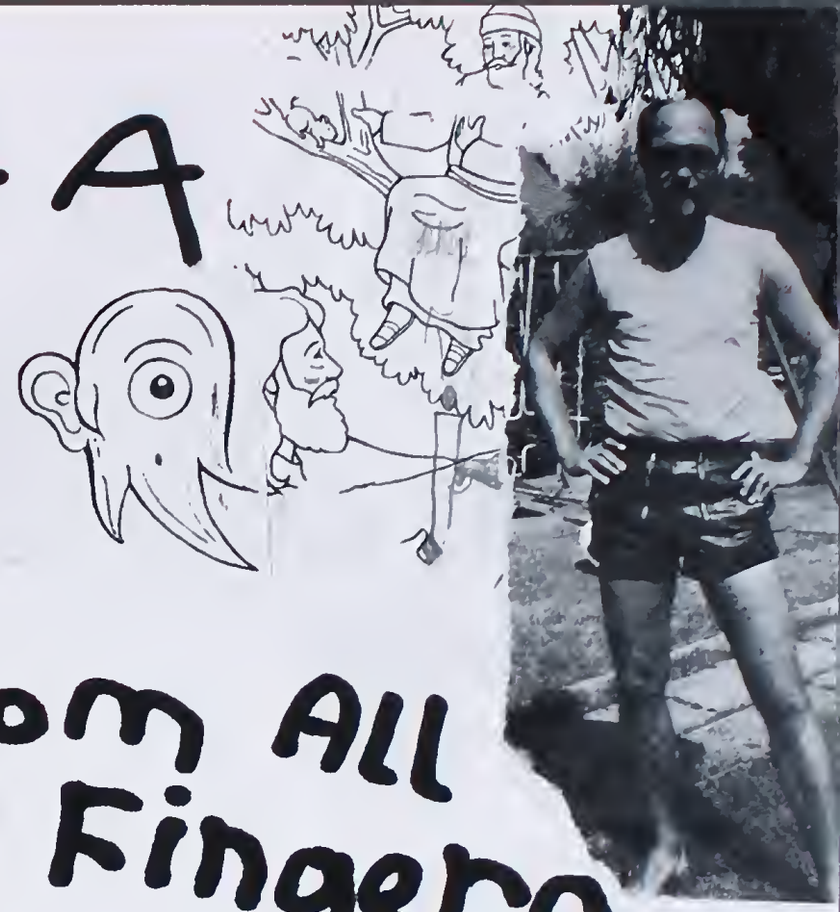
Wanna thank you for your love
Wanna thank you for your power
Wanna thank you for your protection
Everyhour

MAL 6007


MAMA
BAER



MAMA BAER



EXORCISMES FROM ALL MY FINGERS

eins

1.-2. exORCisme – Retect (9:02 – 7:48)

zwei

1. From ALL MY Fingers Was A Distance (11:44)
2. Die Waffen des Eros (10:25)

Drei

1. Die Kirche (15:36)
2. Lichtblicke #2 (6:40)

VIER

1. Lied vorm Kuehlschrank (7:50)
2. Kurz-Schnee (14:38)

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Yo Frank!

Good luck with your new venture, GoRilla Records. Hopefully, my little contribution of the past year of my life will start you off in the right direction. Hatta! Really, sincere thanks to you, Nicky, Ernie and Natalie for the long hours and hard work put forth here.

Thanks also..... to my favorite comedian, Robert Klein, who appears courtesy of Epic Records..... to my producer, Gary Brooks, for putting this whole thing together..... to the man of 1,000 voices, Alan Jay..... to Tony C. for the cover design..... and, above all..... thanks to Philadelphia for putting up with my pointless satire and general bad taste!!

Dan Carman

$2.99

MARC JORDAN:
MANNEQUIN



PRODUCED BY GARY KATZ

Art Direction: Ed Thrasher
Design: Brad Kanawyer
Photography: Jamie Odgers

Survival
Jungle Chou
Mystery Man
Marina del Rey
Red Desert

Street Life
Dancing on the Boardwalk
Only Fools
One Step Ahead of the Blues
Last Because You Can't Be Found

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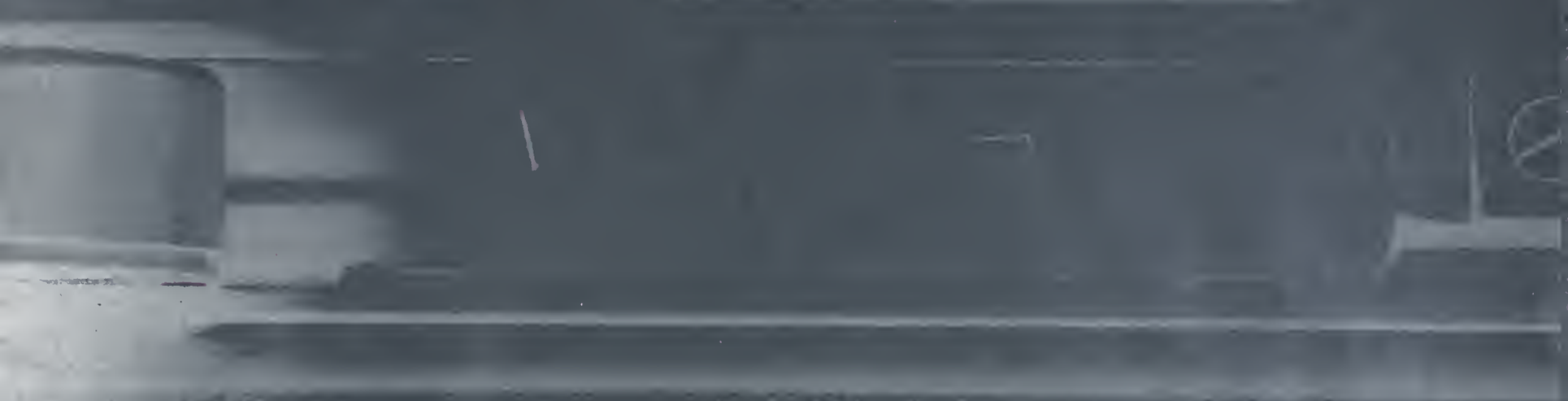


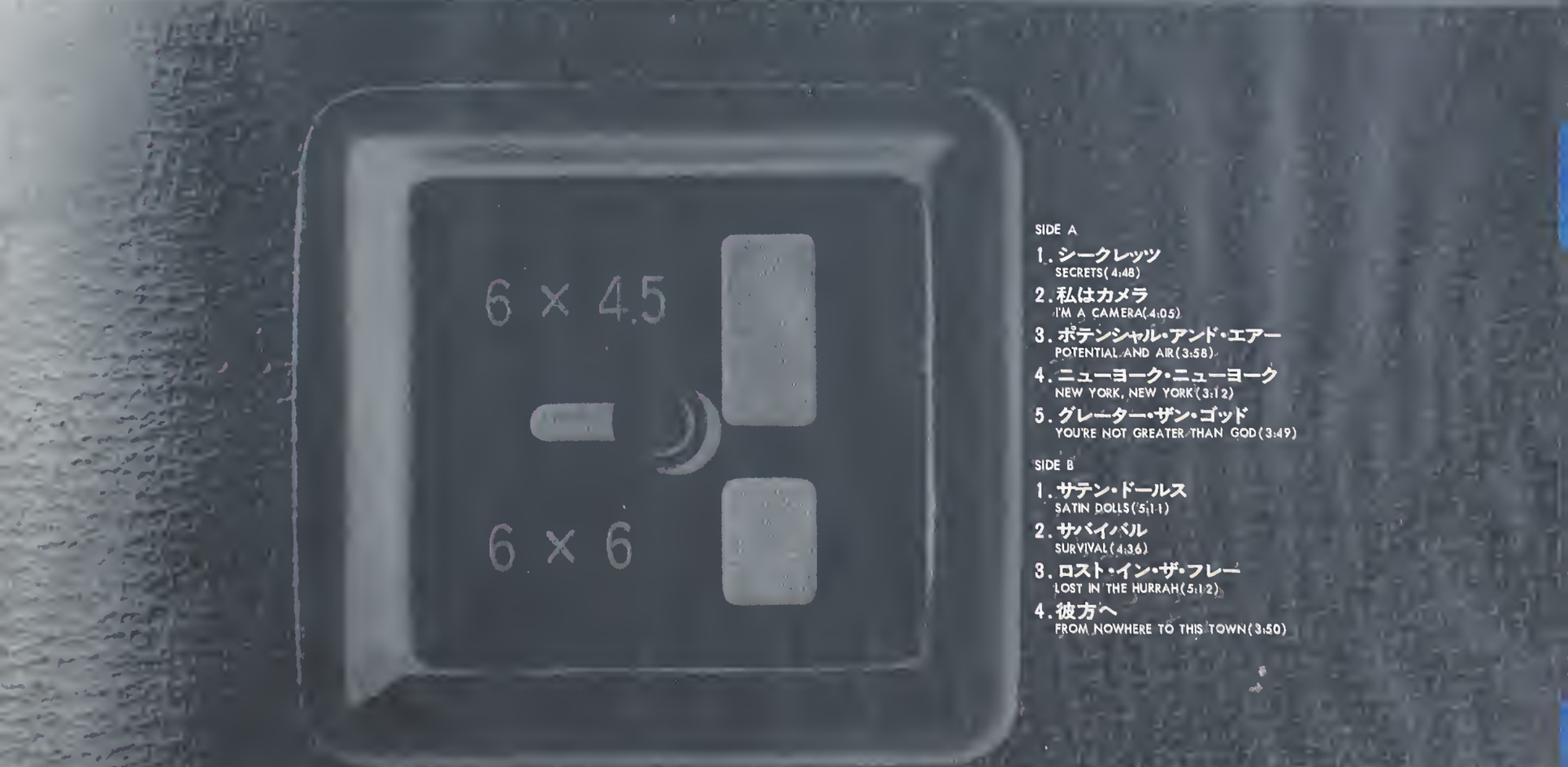
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シークレッツ/マーク・ジョーダン・ライブ

LIVE MARC JORDAN







SIDE A

1. シークレッツ
SECRETS(4:48)
2. 私はカメラ
I'M A CAMERA(4:05)
3. ポテンシャル・アンド・エアー
POTENTIAL AND AIR(3:58)
4. ニューヨーク・ニューヨーク
NEW YORK, NEW YORK(3:12)
5. グレーター・ザン・ゴッド
YOU'RE NOT GREATER THAN GOD(3:49)

SIDE B

1. サテン・ドールス
SATIN DOLLS(5:11)
2. サバイバル
SURVIVAL(4:36)
3. ロスト・イン・ザ・フレー
LOST IN THE HURRAH(5:12)
4. 彼方へ
FROM NOWHERE TO THIS TOWN(3:50)

Secrets MARC JORDAN Live

マーク・ジョーダンは、いわゆるシンガー&ソングライター、あるいは、最近の呼び方でいうならば、シンガー&コムポーザーの類に入るアーティストということになります。

そして、彼の魅力の土台になっているのは、情景描写にも心象描写にもすぐれたその歌詞作りの能力にある、というのが定説のようです。そのシャープな感覚の歌詞、そして、流麗で粋なメロディ・ラインの持ち味は、マークと同じくカナダ出身のジョニ・ミッチェルに通じる魅力もあれば、これまたカナダ出身のニール・ヤングに通じる鋭利な魅力もあるものといえます。いずれにしろ、そのジョニやニール、あるいは、ウォーレン・ジヴォンなどに一脈通じる、ひじょうにパーソナルでいて、社会感覚も併せ持った抒情詩人であるのがマーク、といったところでしょう。

しかし、マークは、そのシャープな部分をここ日本では、いや、アメリカでも、あまり評価されているとは思えません。デビューが遅かった、ということも一因でしょうが、原因の大半は、その詩的センス以上に、彼が、抜きん出たサウンド・センスを持っている、ということでしょう。

つまり、詞に目がゆく前に、あまりにもしゃれたサウンドの衣があるがために、そちらに目を奪われてしまうという、かえって仇となる才能の持ち主というわけです。だから、マークの場合、シンガー&コムポーザー、といったイメージよりむしろ、しゃれた曲を作り出し歌うモダーンなアダルト・オリエンティッド・ロックのアーティストといったイメージが色濃くあるようで、しかし、それも当然のことでしょう。

この、マークにとって3枚目の、そして、もちろん初めてのライブ・アルバムを聴いても、彼は、ひじょうにサウンド・アンサンブルのいいバンドを従えての、堂々たるモダーン&アダルト・オリエンティッドなロック・アーティストぶりを示しています。比較するべきではないかもしれませんが、例えば、マイケル・フランクスとかネッド・ドヒニー、フォトグロ、クリス・モンタン、ボール・デイビスといった同系のモダーンなシンガー&コムポーザーと比べても、マークの繊細でいてハワフルなロック感覚は、もっと質の高いものに思えます。

それには、ジョニ・ミッチェルとか、あるいは、現在のロスアンゼルスを代表するサウンド・クリエイターであるデビッド・フォスター(エアプレイ)などにも共通して感じられる無国籍感覚……カナダ人特有の、あまりフォームにとらわれない、ある種大胆な異国感覚が加担しているのかもしれません。

とにかく、マークは、すぐれた詞を生む詩人であり、メロディ・メイカーであり、そして、なかなかのロッカーであり、また、ハイ・センスなサウンド・クリエイターでもあります。そして、それを、スタジオ録音のアルバム以上に、こうしたライブ・アルバムで表現している点、この新作は、少なからずマークのイメージを変化させるかもしれない、と思うわけです。

さて、そのマーク・ジョーダンは、ニューヨーク生まれでトロント育ちの、今年32歳になるアーティストです。カレッジで映画を学び、最初は、演劇やアートの道に進むつもりだったという経歴は、彼の音楽に、ひじょうによく表われているようです。

そして、カレッジ後期に、音楽にも興味を深めると同時に、本格的に作曲活動を始め、やがて、プロのミュージシャンとして、ボビー・ビーのバンドに参加します。そのボビー・ビーや、同じく彼のバンドにいたブライアン・エリオットに励まされたマークは、地元トロントのライブ・ハウスで歌い始めたのですが、これがトロントのマイナー・レーベルの目にとまり契約、マークはレコード・デビューを果たします。'72年のことです。

これといった成果もあがらぬまま、'74年には米コロムビアと契約し、何枚かのシングル・レコードをリリースするのですが、ここでもまた不発で、マークは再度フリーになります。

ところが、'77年になって、この時のレコードを、FM・ステーションで、ワーナー・ブラザーズのプロデューサーが聴き、ただちにカナダまでA&R・マンを送りこんで契約する、という事件が起こるのです。時を同じくして、スティーリー・ダンのプロデューサーであるゲイリー・カッツがマークの音楽に惚れこみ、プロデュースをかって出たのです。

多分、コロムビア時代には、いくぶん進み過ぎていたマークのセンスも、この時点で、やっと時代の方が追いついた、そして、やっと陽の目を見た、ということでしょう。

そのゲイリー・カッツのプロデュースで、'78年に、本格的デビュー・アルバムとして『マネキン』を、そして、明くる'79年には、現エアプレイのジェイ・グレイドンのプロデュースによって、セカンド・アルバム『ブルー・デザート』を発表したマークですが、ロスアンゼルスの超一流のミュージシャンのバッキングを得た、という印象よりもむしろ、マークのニュー・デカダンス的な曲想に合うサウンドメイカーたちが、この時点でやっとあらわれた、という印象の方が強かったと思います。TOTOやエアプレイを中心とした2枚のアルバムにおけるミュージシャンの豪華さは特筆ものですが、マークの曲や声の持つ線の太さはそれを圧倒していて、特にセカンド・アルバムは、マークの逸材ぶりを明日に示していたようです。

さて、そろそろこのニュー・ライブ・アルバム『Live Marc Jordan』について触れましょう。

ライブ・ハウス〝エル・モカンボ〟で、昨'80年4月11日に収録されたこのライブは、先ず、先ほど述べた通り、どちらかというと、これまでは、スタジオにこもった抒情派ソングライター的なイメージの濃かったマークが、その実、ひじょうにビビッドなライブ・パフォーマーであることをよく教えてくれます。それはもちろん、マークの歌声の強力さが主因ですが、バックを固める5人編成のバンドの優秀さも原因になっています。

デイブ・マックロー(キーボーズ)、リック・グラタン(ドラムス)、ビーター・ミューラー(ギター)、ジョン・ジョンソン(サキソフォーン)、マイケル・ファークハーソン(ベース)、そして、シャロン・リー、ウイリアムスとコリーナ・フィリップス(バッキング・ヴォーカル)の好サポートにも、ぜひ御注目下さい。

このなかなか優秀なバンドの、バンド・リーダー的なアプローチでせまる今回のマーク・ジョークンの曲は、やはり、ロスの凄腕たちの手にかかっても、まったく億する所がないという印象があった通りに、こうしてあらためて聴くと、その独得のしなやかな強さをさらに明確に示してくれます。

ファースト・アルバム『マネキン』からたった1曲選ばれているB②「サバイバル」、セカンド・アルバム『ブルー・デザート』から選ばれているA②「私はカメラ~I'm a Camera」、B③「ロスト・イン・ザ・フレー」、B④「彼方へ~From Nowhere to This Town」といった彼の代表的曲は、かつての発表時以上に鮮烈です。特に、スロー・ファンク・ビートに乗って、語り調のヴォーカルを強くしている「私はカメラ」、いくぶんハード・ロック的なアプローチに変化している「彼方へ」などは、スタジオ・バージョン以上に印象深い演奏になっています。

さて、このライブ・アルバムの最大の特色は、既にお気づきの通り、残る5曲、全9曲中の5曲が、新曲であるということです。

それも、これまで発表機会がなかったもの、というのではなく、すべて書き下ろし新曲、という点で、実に大胆な構成のライブ・アルバムといっていいでしょう。

ロックン・ロールを基盤に、ハードなリズム・ブレイクを持ったA③「ポテンシャル・アンド・エアー」とか、コーラスをうまく使ったA⑤グレーター・ザン・ゴッド」、うっとりするような美しいメロディを持ったB①「サテン・ドールス」などは、とりわけ印象深く、これからのマークの方向をかい間みせてくれます。以前よりも、外に向かって、いくぶん攻撃的になっている歌詞の変化も感じられますし、やはり鬼才マーク・ジョーダン、並のライブ・アルバムは作らなかった、と感心することしきりです。このままのユニットで、そして、セルフ・プロデュースで、次なるアルバムを作ってくれれば…とも思っています。

('81年7月) 大伴良則

レコードから無断でテープその他に録音することは法律で禁じられております

発売元:RVC株式会社

5/07/13
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CVST-4
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Cardboard Village

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Side 1

1. Too Many Footprints in the Sand - (Clark)
   david - guitar and vocals
   chris - flute and vocals
   paul - bongos and vocals
   bert cary - fender bass
   ken warner - piano
2. Sea-Change - (Clark)
   david - guitar and vocals
   chris - flutes
   paul - conga
   bert cary - fender bass
3. Just Like a Child - (Clark)
   david - lead and rhythm guitar, vocals
   chris - flute
   paul - conga
   bert cary - fender bass
4. The Old Men Admiring Themselves in the Water - (William Butler Yeats and Clark)
   chris - flute and vocals
   david - guitar
5. Back Home (Where It's The People, not the Land) - (Clark)
   david - lead rhythm guitar, vocals
   paul - conga and vocals
   chris - vocals
   amazing background by the Cardboard Village Friendly ✻ Neighborhood Neighborhood
   bert cary - fender bass

✻ The Cardboard Village Friendly Neighborhood Neighborhood: Jack, Billie, Mark G., Mark A., Mark Twain?, Meb, Andy, Bobby, Debbie, Bruce H., Bruce F., Susan O., Kenny, Sybil, Mary, Rick, Bob M., Maurice, Ursula, Elizabeth, George, Fattie, Abe, Victor, Ricks friends and two unnamed women and a dog. Bless 'em all.



Chris Poole Paul Gross David Clark

cover art: david clark

front photograph: cherie rust

back photograph: kenny stein

Road Manager: mark jacobs

Recorded at

AAA Recording Studios, Dorchester, Mass.

Side 2

1. The Charcoal Burner - (A.A. Milne and Clark)
   david - guitar and vocals
   chris - flute
   paul - conga
2. Amy's Sweet Jam - (Clark)
   david - guitar and vocals
   paul - conga and vocals
   chris - flute
   ken warner - piano
   ron riddle - drums
3. Late Afternoon - (Clark)
   david - guitar
4. Go Back Blues - (kent kessler)
   david - guitar and vocals
   paul - conga and vocals
   chris - flute
   carl jacobs - lead guitar
   bert cary - fender bass
5. Blue Skies Are Free - (3-Dollar Bill Wisnowski)
   david - guitar and vocals
   chris - flute and vocals
   paul - vocals
6. Three-dollar Hat
   david - celeste, guitar and vocals
   chris - flute and vocals
   paul - conga and vocals
   byron schwartz - cello
7. Prance - (Poole)
   chris - flute

Engineers: Raymond E. Essler
Quo Vadis, James R. O'Connell
Mixing: Raymond E. Essler
James R. O'Connell
Only True Friends: Raymond E. Essler
James R. O'Connell

The Charcoal Burner

The Charcoal Burner has tales to tell. He lives in the forest, alone in the forest.
He sits in the forest, alone in the forest.
And the sun comes slanting between the trees; Rabbits come up and they
Give him "Good morning!" Rabbits come up and they give him
"Good morning!"

And the moon swings clear of the tall black trees.
Owls fly over and give him good-night.
Quietly over to give him good-night.
And he sits and thinks of the things they know,
He and the forest alone together.
Springs that come and summers that go;
Autumn dew on bracken and heather;
Rips of the forest beneath the snow; all of the things they have seen.
All of the things they have heard:
An April sky swept clean and the song of a bird.

Oh, the Charcoal Burner has tales to tell:
He lives in the forest and he knows us well.

Go Back Blues

Things weren't always like they are now: Once there was a time when
I didn't have to know all of the things that happen inside.
CHORUS
And I want to go back yeah I want to go back; Go Back Blues
has got me again. Want to go back to an easier Time...
Go Back Blues has got me again,

Thinking about the simple games we used to play. There was no resis
tance and no decay. Wish I could throw all those goddamned games away.
And I want to go back, yeah. I want to go back; Go Back Blues
has got me again. Want to go back to an easier Time...
Go Back Blues has got me again.

Every time I think about it, it gets me down; 'cause going back
can never be the same, and you can never be as real as you were before
And I want to go back but I can't go back, Go Back Blues
has got me again, Want to go back to an easier Time
Go Back Blues has got me again!

Three-Dollar Hat

On the third of November (I remember)
(Quite distinctly) I gave up my guitar; and bought
a gun. I can't get anywhere, and I haven't
time to share my failings and my fears with anyone.
CHORUS
You can stop playing, now the audience has gone home.
Your notes are nothing... they echo in an empty hallway....
Nobody's listening.....
that night at the folk and Tale house we really had 'em jumping;
the harmonies were right-on down to the bitter end.
Man, she played that flute so fine, and my ax went down like wine
with the conga laying ripples everywhere.
CHORUS
I think I'll go back to Teaching, if only I can tell
them what I've learned about playing all thru the night
For a three-dollar hat while the manager makes the
Matron, and your strings are dead as doornails and your voice is
Limp and shaking. CHORUS
Maybe one last song, though, before I go to sleep
The answer's waiting. The guitar
Makes me weep.





Amy's Sweet-Jam

Pass another old Milwaukee down!
Goes down so good! Slip and slide,
Easy inside.
Put a little Joplin on the juke-box, Jake,
Jump and shake, jump and shake
Another round down...

I'm Tempted by the tide to rearrange you, thinking the arrangement would be blessed.
And I don't want to use the time to change you; you've got the strength to make your own requests.
So you're on your own. I'm on the telephone but I don't need you.
You're teaching me to Take it easy; now it seems I've got a lot to learn.
And if the Scotch begins to get me queasy, some old Milwaukee poison will make me start to burn.
So let's do a few! I'm gonna renew; can do. Can you?
Think about the drinking times, the good ones.
And if I start to act a little lame, maybe it's cause I'm afraid of dancing.
You've helped me get along without my name. Yes, you've helped me get along without my name.

Blue Skies Are Free

Come and try a magic day, sun shinin all the way
Come and ride a ferris wheel. Laugh the way you feel.
Blue skies are free! Just ask me.
Blue skies are free; they're ancienties.

Come and be a silly clown. Come on, don't be a frown.
Come and twitch a twiddle-toe! The people here, they won't know.
Blue skies are free! Just ask me
Blue skies are free; they're ancienties.

Follow all the sunshine waves; sleep in the moonbeam caves.
Eat with Miss Lady Ann as we roll along the band.
Blue skies are free! Just ask me.
Blue skies are free; they're ancienties.

Kiss the softness of her hips, soft as lover's lips,
Shake the wind all through your hair; let her know you really care
Blue Skies are free! Just ask me.
Blue Skies are free; they're ancienties.

The Songs
(in order, almost)

words printed by The Earl of Tame

Sea-Change
(side 1, band 2)

There is very little time to be the builder of a thyme,
the sea is filled with more quick-time than we can ever hope to drown
The sea-gull screams a hungry tune and action is displayed too soon;
You've bent your head and said the rune that's scribbled in the sand.

CHORUS

For sand dunes shift by sea-change ever slowly,
And slowly is the turning of the Tide.

Look! There's a halo round the sun. Tomorrow's race has not begun,
So bless the rain and let it come a-washin' down your walls.
Your old companion waits you near to be his friend-for-many-years,
To take your Time and soothe the fears that echo down your halls.

For sand dunes shift by sea-change ever slowly,
And slowly is the Turning of the Tide.

So let the sea-wind through your mind and body there, and you will find
There may be love and other kinds of spirits that endure.
The feelings that are best are those that came from Times of rest, arose
From jesting and the festival of life in your own sea.

For sand dunes shift by sea-change ever slowly,
And slowly is the Turning of the Tide.

Too Many Footprints in the Sand
(side 1, band 1)

Cape Cod hills were snug in groves of green, once before;
The harbor waters kissed a sandy clean shore before,
But now the hills are staring, naked; roads are straightened till they're gone
And the waters of the harbor spoil the beach they break upon.

And what has happend to the land?
Now it's gone... too many footprints in the sand.

Pastures free and open nurtured each, once before.
"Each to his need!" was the song they tried to teach, once before.
But even while the people heard the words, they had forgot the tune:
Now the motels block the sun and neon lights blot out the moon.

And what has happened to the land?
Now it's gone.... too many footprints in the sand.

Cape Cod men and women lived and dreamed, once before.
Lives as full as nets of fish they cleaned, once before.
But now the only dreamin's done of far-off days from rocking chairs;
Tired men dangle hands from knees and wait for the tides to salt the air.

And what has happened to the land?
Now it's gone ..... too many footprints in the sand.

Just Like a Child

I remember wall-papered parlors, and a grandfather clock that chimed
Like a voice saying, "I'll give you a dollar for a dime."
I remember sun-bleached kitchens on a ten-late afternoon,
A hundred thousand fragrances, my mother's tasting-spot

CHORUS

Just like a child I remember it all; just like a child I seem to recall,
But it don't feel the same. It's a misty game. The child has gone.

the bears would jump out of the sidewalks if we ever stepped on a crack.
At night they'd jump from the closets if we ever turned our backs.
I remember counting steps: it was 550 from the mailbox to our home,
And now it's 325.... 'cause I still play that child-game, alone.

CHORUS

Lying in some existential midnight, waiting for some existential dawn,
Innocence lost in selfhood... selfhood nearly gone.
It seems I've spent my last half lifetime waiting for my cigarette ash to fall!
What has happened to the Time? where are the children I recall?

CHORUS

The Old Men Admiring Themselves in the Water

I heard the old, old men say,
"Everything alters, and one by one
We drop away."
They had hands like claws, and their knees
Were twisted like the old thorn Trees
By the waters.

I heard the old, old men say,
"All that is beautiful
Drifts away
Like the waters."

Back Home (Where it's the People, Not the Land)

Some folks sing of their homes in the country where the air is country sweet,
And they sing of purple mountains a-shimmering in the heat.
My home is in the city where the view is not so hot,
But it is just as beautiful as anything they've got.

CHORUS

I'm goin' home where it's the people not the land
'Mid the gloom of all those buildings, they smile and understand.
They make this life a pleasure to partake of and to give.
Back home, where it's the people, not the land.

Now most folks I run into on a crowded city walk,
They've got "important" faces, they ain't got the time to talk.
But travel down the underground; you'll meet them, just a few,
And they make all the difference; they make this life for you.

CHORUS

Now there's two kinds of beauty, as everybody knows.
The one is sometimes hidden; the other always shows.
The country's got the scenery; you can look at it all day,
But find the good in people; you get more than what you pay.

CHORUS



BILLY MARTIN'S
FIRST STOP



BILLY MARTIN'S FIRST STOP



SIDE 1

SELECTIONS FROM THE BROADWAY PLAY
JESUS CHRIST — SUPERSTAR
I DON'T KNOW HOW TO LOVE HIM
SUPER STAR
DOWN BY THE LAZY RIVER
ALL I EVER NEED IS YOU

SIDE 2

GIGOLO
IF HE WALKED INTO MY LIFE
SHE'S A FRIEND, SHE'S A LOVER
SOMETHING
CLEAN UP WOMAN

BILLY MARTIN QUINTET

PIANO — ORGAN — WALLY CHILDS
DRUMS — PAT D'ALENTI
SAX — ALTO — TENOR — FLUTE
DEREK BRINKMAN
GUITAR — BASS — TROMBONE
BILLY MARTIN
BACKGROUND VOCALS
BILLY, WALLY, BEVERLY, DEREK
LEAD VOCAL — BEVERLY HILTON
LEAD VOCAL — BILLY MARTIN

ALBUM PRODUCED BY
NAMAR PRODUCTIONS
ENGINEER:
JIM BERNARD
SOUND
FACTORY STUDIO
309 BROADWAY
HILLSDALE, N.J.


THE COLLINS SISTERS AND COMPANI
"HE CARES"
MELTONE
RECORDS
1342

THE COLLINS SISTERS AND COMPANI
FROM NIAGARA FALLS, N.Y.

"HE CARES"

SIDE I
GOD REALLY CARES FOR YOU
I FEEL THE FIRE
LORD MAKE ME AN INSTRUMENT FOR YOU
YOU GOTTA MAKE A CHANGE

SIDE II
IF YOU CAN'T GO ON "HOLD ON"
WHO ARE WE?
IT'S SO GOOD TO BE ALIVE
(WORDS OF INSPIRATION)
HE REALLY REALLY CARES

EXECUTIVE PRODUCER: Mr. Melvin Counch
PRODUCERS: St. Anthony & "Mama"

The Electrifying Collins



GROUP MEMBERS
Tomika Collins
Crystal Collins
Nora Wilson
Terri Dexter

GROUP MUSICIANS
Walter Johnson Lead Guitar
Kevin Dallas Bass
Timothy Harris Drums

Engineer: Roger Wright

For Booking Engagements Contact:
Evangelist Sandra Collins
4725 Liberty Ave
Niagara Falls, N.Y. 14305
(716) 297-8146

Born and raised in the city of Niagara Falls, N.Y.
The Collins sister began with the two sisters, Tomika and Crystal at the ages of 5 and 3, under the guidance of their parents, Rev. Sandy & T.E. Collins and their aunt Nora Wilson.

Their annointed gift from God had been noticed very early, the young girls have been heard by many people, along with tremendous support from their home church, The House of God Church in Lockport, N.Y., where the Eld. Margaret Wilson is host pastor.

God has blessed many through their intriging voices, they have fascinated adults and amazed children.

In 1984 the Lord blessed the two sisters to be accompanied by their aunts, Nora and Terri, and dynamic musicians, Walter, Kevin & Timmy.

They were presented with keys to the city, traphys and awards, for their blessed gifts in song to the youth, community and public, sent from Christ.

Through the years they have been called many of names, but mostly important, CHILDREN OF GOD.

Their voices are dazzeling, delightful, stimulating and shocking known as the explosive ones, they are the Electrifying Collins.

Photo By Black Heat
Grady, W. Neely - President
(404) 794-2293

Recarded:
Songbird Studio
1715 Defoar Ave. N.W.
Atlanta, GA 30318

This album is dedicated to our grand parent and parents elder Margaret Wilson and Rev. Cliff Wilson, Rev. Sandy & T.E. Collins along with Rev. Charlie Brown and "Mama". This album is in memory of Mr. Pearlie Northington Sr. for his strong faith and support.

MELTONE RECORDS

1342

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J.F. BALDASSARE DREAMS

10/24.13
DOUBLE DECKER
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$ 1.00

SPECIAL
$2.99



J. F. BALDASSARE DREAMS

Side 1
Dreams *2:47*
(J. F. Baldassare)
At the Bigtop *3:03*
(J.F. Baldassare & Gary Askenas)
A Way About Her *2:55*
(J.F. Baldassare & Gary Askenas)
Romance on the Rocks *2:29*
(J.F. Baldassare & Gary Askenas)
Sing *3:20*
(J.F. Baldassare)

Side 2
Wicked Night *2:06*
(J.F. Baldassare & Gary Askenas)
My Feeling Good Must Depend on You *2:34*
(J.F. Baldassare)
One More Time *2:31*
(J.F. Baldassare & Gary Askenas)
Love Did You Wrong *8:18*
(J.F. Baldassare)
It All Works Out *2:08*
(J.F. Baldassare)

All selections published by Kaskat Music, Inc. / BMI



A MUSIC MACHINE PRODUCTION
ARRANGED AND PRODUCED BY J.F. BALDASSARE
Executive producers: J. Kasenetz & J. Katz

J.F. BALDASSARE:
All lead vocals, acoustic guitar, electric guitar, piano, organ, percussion and backup vocals.

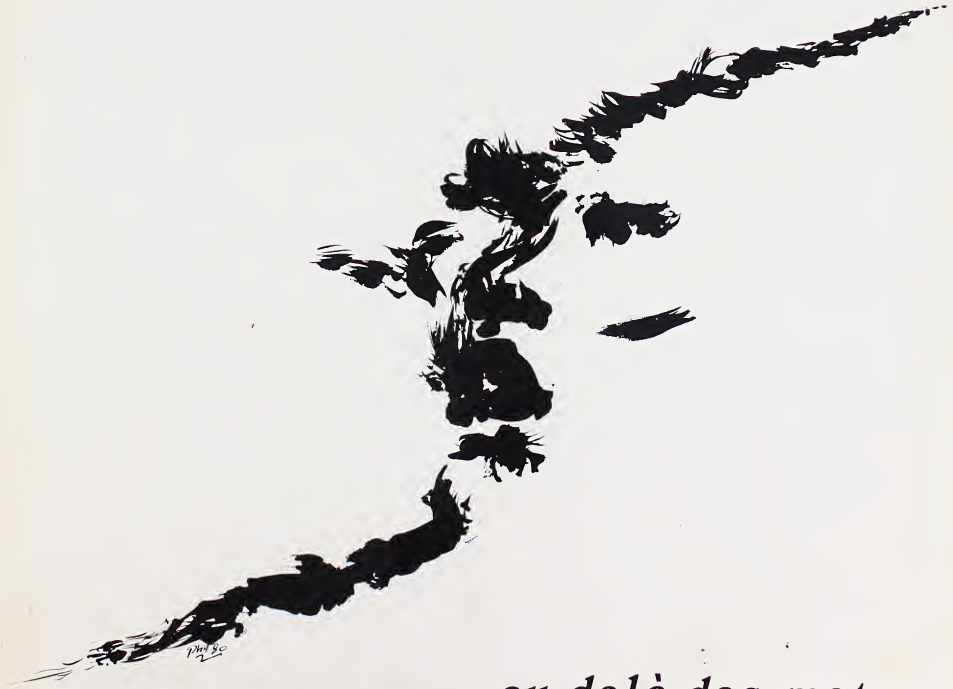
Bass: Rudy DiMaggio
Electric guitar: Steve Altomare
Harmonica: Nick Baldassare
Flute: Jan Jacobs *(I-4, II-3)*
John "Rolls" Reilly *(I-5, II-1)*
Drums: Denny McDermott *(I-1, II-1)*
Bruce Morse
Percussion: Victoria *(I-4)*
Violins: David Babcock
Helene Bergman
Diane Borkowski
Debra Horowitz
Janet Milnes
Viola: Peggie Kelly
Cello: Evan Dunnell
Strings arranged and conducted by Jan Jacobs

Engineered by Barry Magaliff and Bill Oddo
Recorded at K & K Studio City

Art direction by Stephen Saban
Photography by Ken Shung

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richard forestier



au delà des mots ...

0680/RF009



AU DELA DES MOTS...

GUITARE ET VOIX :
RICHARD FORESTIER

FACE A SCAT

Intro
Rythmes
Blues
Swing
Dreams

FACE B RÊVE

Muette
Ambiance
Soupirs



dessin : Philippe NIQUET
collaboration artistique : Henri HODEAU
enregistrement : Yannick RAIMBAUT
avec l'aimable participation du réveil

Production disques J A M "Le Pont de Cisse" 37210 VOUVRAY (47) 52.72.74

ROCKY GRAZIANO

AS THE

MAHARISHI YOGURT



11/13.13
DOUBLE DECKER
610-439-3600
$ 3.00

STEREO 9422
R.I.C. RECORDS



Mr. Rockwell Graziano, patron of the arts, gourmet, bibliophile and linguist extrodinaire has interrupted his social calendar to record this album on the passing scene. His timely and profound interpretation of the love children's interest in meditation will be welcomed by sociologists all over the world.

Mr. Graziano, when not playing polo or guest-conducting the Philharmonic, is a lecturer in constant demand as his command of English is only outdone by his fluency in ancient Greek and classical Latin.

The public side of Mr. Graziano's activities are well known to readers of the society page but his private life has never been revealed. His famous book, "Sixty-Seven Ways to Prepare Chopped Steak" is believed to have been ghost written as no one can believe that such a busy man would take time out to create such a literary-culinary masterpiece. Mr. Graziano slips into an apron the minute he enters his home and is off to the kitchen before the butler has hung up his hat.

Mr. Graziano discovered 'jogging' long before it became the popular fad it is today. He insists that a gentleman should wear gloves and in his earlier business days never went to work without them.

He is a familiar figure in the halls of the Museum of Modern Art and also at fashionable Belmont. His collection of spode china is the envy of art dealers the world over.

Believing the art of Chaplin to be the greatest challenge a performer can accept he has, in this record, evoked pathos, laughter and suspense. The world of grease-paint and footlights can well mourn the loss of his refusal to play the role of the melancholy Dane in "Hamlet" at Lincoln Center.

Bob Condon

SIDE 1

		Time
1.	THE NEW GURU (Lorion Music B.M.I.)	5:57
2.	TYPICAL WORKING DAY (Lorion Music B.M.I.)	:50
3.	THE MAHARISHI AT HOME (Lorion Music B.M.I.)	2:48
4.	*THE FLYING GURU / *MAHARISHI ROCKY (Lorion Music B.M.I. / Lehner & Gosh)	5:47

SIDE 2

1.	ROCKY YOGURT ON CAMPUS (Lorion Music B.M.I.)	3:01
2.	MEDITATION WITH THE STARS (Lorion Music B.M.I.)	5:23
3.	WHEN YOU'RE SMILING (Mills Music Inc. A.S.C.A.P.)	2:32

Original Material by JIM LEHNER & BOBBY GOSH

A. & R. Direction: JAMES NEBB

Produced by MATTHEW & ROBERT ROZZI

Manufactured by R.I.C. RECORD CORP., New York, N. Y.

PowerPCMe

Endless Summer





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NORTHERN EDITION
the INNER VOICE

MindSpring Memories ॐ

≷@MOSPHERE≶

●M (((earth))) ⓗ ε △▽ ε ⓝ






Mind Spring Memories
ATMOSPHERE
NEEDLEJUICE

Abraham and Moses

WE SHOULD FLY

By Abraham B. Cardenas

When the clouds start rolling in
And things start looking dim
In your life, your heart feels low
You see no place to go
How do you handle it
Do you let it get you down
Tear your insides all around
Does it sink you to the ground
There's a way you can get up
Looking onward to the sky
To a man who bled and died
And there's no reason in the world
That we should lose our course
If He's the guiding force

Chorus

We should fly
High above the skies
Like the aeroplane that soars
High above the clouds
And there's still storms
In our life back on the ground
But we still see the light
Yes Jesus is our light

Through the storms we can rejoice
And like the lightening we will shout
All our praise and give honor
To the One it's all about
If there is some fear or doubt
And if by chance we lose His sight
All we need to say is
Jesus won't you guide us with your light
He'll be there to shine the way
To your darkness bring the day
If to Him you'll only say
Take my life now
It's all yours
Give me peace so I'll be sure
And in my trials endure

Chorus

OPEN YOUR HEART

By Abraham B. Cardenas and Moses Perez

Just think of how this world would be
If his blood was not shed at the tree
No purpose for living, no joy in the soul
No peace from His spirit to make
this world whole

Chorus

He came and humbled His life
for our sake
He gave us forgiveness for all our mistakes
And all that He asked was to put
faith in Him
So open your heart to His love
my friend
You too can live life in love, joy
and peace
He can give you
If a part of your life you will
let Him be

People are looking for peace
But the hatred and violence won't cease
So they turn to their gods and they
look for the way
But their search is in vain
And their life turns to pain

Chorus

Just think of how this world would be
If His blood was not shed at the tree

A PRAYER FOR YOU

By Abraham B. Cardenas

I lift a prayer for you
To my Savior
That He may see your fears
And comfort your soul

He loves you so
And He wants your love too
All that you have to do
Is say I love you

WORK

By Abraham B. Cardenas

Work, work for the Lord
What you can do
You do for the Lord
It is a gift that He's given to you
But don't forget the part
That to Him is due

If you can build
Then build for the Lord
If you can sing
Sing it for the Lord
If you can teach
Then teach for the Lord
At His command
You should be

But don't you dare look around
For if you do you may lose your ground
Stop depending on what others may do
What you can do be willing to do
If you can love
Then love for the Lord
If you can talk
Then talk 'bout the Lord
What you can do
Do it for the Lord
At His command
You should be

Work, work for the Lord
What you can do you do for the Lord
It is a gift that He's given to you
But don't forget the part that to Him
is due

Work, work for the Lord
Work, work for the Lord
You've got to work, work for the Lord

More Formal credits

*The girls who sang on 'I'll Follow You' and 'We Should Fly' are **Donna Brown, Brenda Conner, Vonnie Good and Yvette Lehman.***

***Craig Lauterbach** helped on background vocals on 'A Prayer For you'.*

Informal credits

***Abe** did fingerpicking on the piano on 'We Should Fly'.*
***Moses** played the electric wire tubing on 'Work'*
***Scott Gelnett** did the jet sounds and thunder on 'We Should Fly'.*
A couple of more crazy things happened in the studio but they would be hard to describe.

*Many special thanks are extended to **Bob Spangler Jr.** for helping us complete this album and to **Paul Logsdon** for all his advice and the help he's given our ministry.*

'til You came in...

Abraham and Moses

SIDE A

UPON YOU LORD
By Moses Perez

Though the storms may come in life
All the bad times we may find
It's good to know
That we're never alone
And if we find we're feeling blue
And we don't know just what to do
There is someone
There is someone that we can turn to

Chorus
But we just have to
Come and lay our burdens
Upon You Lord
For in You we'll find a fortress
For in You we'll find the strength
To face each day

And when temptations come our way
Lord just give us all the strength
We're gonna need
So that we may not stray
And all the trials and tribulations
I know they're not just our imagination
The daily struggle the daily hustle
And run around

Chorus

'TIL YOU CAME IN
By Moses Perez

Like the wind blowing down the skies
Like the sun passing by
I was drifting from time to time
I didn't know about my life

Chorus
'cause I was lost and very confused
'til You came in
And taught me
How to live for You

Like a ship without a sail
I was lost without a trail
I didn't know my destination
My life was really in Your hands

Chorus

When clouds of darkness covered me
When I was down You set me free
I know You live inside of me
Like I'm sure the wind is free

Chorus

So many times I've stumbled and fell
And so many times You've picked me up
That's why I sing these songs for You
I don't know how to thank you enough

Chorus

NATURAL HIGH
By Abraham B. Cardenas and Moses Perez

Natural High,
Peace in my life,
I found a natural high
When He came into my life

Man must face reality
But they still refuse to see
Just how easy it can be
With Jesus

And so they try a way to cope
They use their minds to find a way
Others try with drinks or dope
To leave their world behind

They are trying to escape
Through their means they're sure to fail
They try their ways
Without the Lord
Only to feel low

But I found a natural high
Peace in my life
I found a natural high
When He came into my life

YOU SEND ME LOVE (TWINKLE)
By Abraham B. Cardenas

When the day is cold
And too much is on my mind
And I wonder if my world's
still on my side
And a problem I thought
was dead
Blows up around me
And it seems like all my hope's
Gone out from in me
With my dreams

That's when You send me love
And colors all around
And my hope's restored
When every breath of air
And a ray of light
Brings that twinkle
Back into my eyes
It show You care
It shows Your love

When the day has gone so slow
And then it turns into a rage
And it seems like everything's
against me
And the end won't show its face
My frustrations and confusions
Start entwining like a weed
From a little seed

That's when You send me love
And colors all around
And my hope's restored
With every breath of air
And a ray of light
Brings that twinkle
Back into my eyes
It shows You care
It shows Your love
It shows You're there

I'LL FOLLOW YOU
By Moses Perez

Just like a train on a track
I'm gonna follow you Lord
It doesn't matter where I stop
I know I've made promises before
But this time I'm gonna see it through
Because I'm sure that you're going
to pull me through

Chorus
I'm gonna follow you Lord
Just like the flower needs the rain
I'm gonna follow you Lord until the day
that we are together

Just like the birds migrating south
I'm gonna follow you Lord
Like the laughter and the clown
I know I'm sometimes very proud
But yet I know I'm not a thing
'cause You're the one whose given me
this peace

Chorus

I'll live my life
As if tomorrow You'll come
I'll try to change
But I can't do it alone
Please help me Lord to follow you everyday
That You will light up my path
That I may never lose my way

Chorus

SIDE B

COOL
By Abraham B. Cardenas

So you think you're pretty cool
You tell me that man you've got
it made
'cause you've got those girls a rollin'
And you've got yourself some fame
And you tell me that you're on the top
And you ain't got no pain
I'm gonna tell you that you're
lying
And Satan is to blame
You've got to know the loving savior
Jack
And you're life has got to change

Chorus

'cause to be cool you've got to
walk with Jesus and know his ways
You've got to talk with Jesus
Everyday
His grace is your only survival
It's free and all you've got to do
Is open up your heart

Well you look good with your brand
new car
And your clothes are nice and sharp
And that fancy new apartment
Overlooking Central Park
And you party with all your friends
But what? You're all alone?
I've got the answers to your problems
So lend me your ears
You've got to know the loving Savior
Jack. And your life has got to change.

Chorus

Well I don't care where you
come from
Or who you are
If you're a Bowery Bum
Or an old movie star
You may be living in a mansion
Or the ghetto slums
Your life may look real easy
But you know it don't work
If you've been looking for a little
help
In trying to get yourself out
of your daily hell
Then come and know the loving Savior
Jack
And your life will surely change

Chorus

'til You came in...



CO 3002
Jennifer/She's Warm, She's Country



CO 3001
Joanne Cash/He's Coming



PRS 381
The Powells/Sing Unto The Lord A New Song



PRS 382
Bob Larson/Obedience Shamea



PRS 384
The Powells/Come & Move Holy Spirit



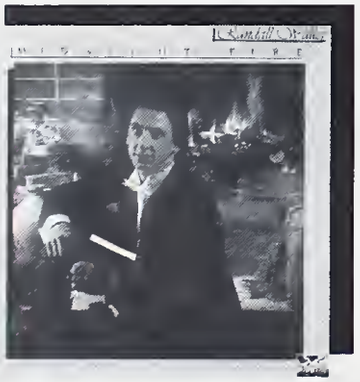
NB 7025
Jane Edward/ Hunger for Reality



NB 7029
Heirborn/Undercover Christian



TS 6005
Quick Flight/Breakaway



TS 6006
Randall Waller/Midnight Fire



TS 6003
Servant/Rockin' Revival



NB 7033
Shawn/Living On A Promise



TS 6004
Barnabas/Hear the Light

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SP 2000
Rev. James Brooks and the Brooks Ensemble/I've Been Blessed...



NB 7035
BondServant



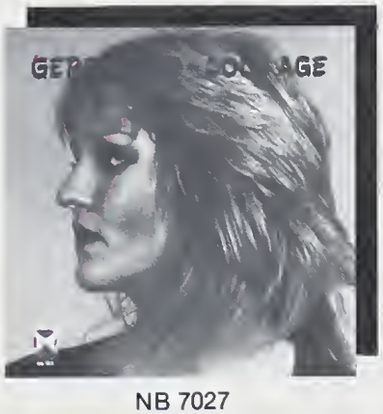
NB 7037
Eternity Express



NB 7022
Legacy/Handforged



NB 7016
Phill McHugh/Reference Point



NB 7027
Geri Baird/Cool Age



NB 7028
Karla/Operator



TS 6008
Hank Laake/In The Spirit Of The King



NB 7032
Homespun/Redeem The Time



NB 7031
Abraham and Moses/'til You came in...



NB 7021
Diane Tong/Land Of The Living



NB 7024
Patmos/Voyage to the Inner Kingdom

D1-72876

SIDE ONE

1. DANCE OF THE FIREFLIES 4:25

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Midi piano and synthesizers

Jamil Szmadzinski: Acoustic and electric violins, electric mandolin, Zeta midi-violin synthesizer

Additional Musicians:

Carl Sealove: Five-string electric bass

M.B. Gordy: Congas, caxixi, wood blocks, high-hat, African claves, cabasa, triangle, tamborine, cymbals, tablas

Luis Perez Ixoneztli: Zoomorphic ocarinas, chictli, pine cone, pebbles, rattlesnake rattle, butterfly cocoons, turtle shell drums played with deer antlers, bird flutters, pan pipes

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove and Mike Jehlik

Recorded at Full Midi Jacket and Clearlake Audio

Mixed at Sound Affair Recording, Ltd.

Engineer: Barry Keenan

2. SNOWFLAKE ARMY 4:18

Composed by Barbi Benton

Barbi Benton: Bosendorfer midi-piano, vocals

Jamil Szmadzinski: Acoustic and electric violins, Zeta midi-violin synthesizer

Additional Musicians:

Peter Pfiefer. drums

Ed Mann: Percussion

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski and David Lee

Recorded at Mad Hatter Studios and Avatar Recording Studio

Engineer: Mark Howlett

Recorded and Mixed at Sound Affair Recording, Ltd.

Engineer: Barry Keenan

3. FEBRUARY SONG 2:44

Composed by Barbi Benton

Barbi Benton: Acoustic piano and synthesizers

Jamil Szmadzinski: Acoustic and electric violins, baritone violin, alto psaltrey, mandolin

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

4. I KNOW 3:51

Composed by Barbi Benton

Barbi Benton: Acoustic piano

Jamil Szmadzinski: All strings and string arrangement

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

5. ALA JE COMINO 4:11

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Acoustic piano and synthesizers, vocals

Jamil Szmadzinski: Acoustic and electric violins

Additional Musician.

Ed Mann: Percussion, marimba, vibes

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

Dance of the Fireflies,
Ala Je Camino, Kinetic Voyage,
Sand Castle, Asian Aspect
Published by
Madame Jamals/BMI
Silend Hands/BMI

Snowflake Army
February Song, I Know,
The Birds Still Sing
Published By
Madame Jamals/BMI

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SIDE TWO

1. KINETIC VOYAGE 4:16

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Midi-piano and synthesizers

Jamil Szmadzinski: Zeta midi-violin synthesizer, percussion

Additional Musicians:

M.B. Gordy: Log drum, congas, tablas, gongs, orchestral tom-toms, shakers

Luis Perez Ixoneztli: Log drum

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove, and Mike Jehlik

Recorded at Full Midi Jacket and Clear Lake Audio

Engineer: Barry Keenan

2. SANDCASTLE 4:52

Music by Barbi Benton and Jamil Szmadzinski

Words by Barbi Benton

Barbi Benton: Acoustic piano and vocals

Jamil Szmadzinski: Zeta midi-violin synthesizer, baritone violin, violin synthesizer programming

Additional Musicians:

Carl Sealove: Fretless bass

M.B. Gordy: Drums

Luis Perez Ixoneztli: Conch shell, butterfly cocoons, ambient waves

Barry Keenan: Acoustic guitar

Acoustic piano recorded at Fidelity Studios, Inc.

Engineer: Cliff Zellman

Rhythm section recorded at Clear Lake Audio

Vocals and strings recorded at Sound Affair Recording, Ltd.

Mixed at Sound Affair Recording, Ltd.

Engineer: Barry Keenan

3. THE BIRDS STILL SING 6:17

Composed by Barbi Benton

Barbi Benton: Acoustic piano

Jamil Szmadzinski: All strings and string arrangement, Zeta midi-violin synthesizer, violin synthesizer programming

Additional Musician:

Luis Perez Ixoneztli: Zoomorphic ocarinas, bird flutters, boston fern, rattlesnake rattle, pine cone, broken twigs, chictli, stone flutes.

Acoustic piano recorded at Fidelity Studios, Inc.

Engineer: Cliff Zellman

Environmental percussion recorded at Clear Lake Audio

Strings recorded at Sound Affair Recording, Inc.

Engineer: Barry Keenan

4. ASIAN ASPECT 6:35

Music by Barbi Benton and Jamil Szmadzinski

Words by Barbi Benton

Barbi Benton: Synthesizers, vocals

Jamil Szmadzinski: Acoustic violin, synthesizers, and Chinese harp

Synthesizer programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove, and Mike Jehlik

Recorded at Full Midi Jacket and Clear Lake Audio

Mixed at Sound Affair Recording, Ltd

Engineer: Barry Keenan

Second Engineers:
Troy Mathisen
Jeff De Morris
Trey Solberg
Ron Leeper
Brian Levi
Jimmy Katsikides

Barbi Benton

Kinetic Voyage

Featuring Jamii Szmadzinski





Produced and Arranged By:
Barbi Benton and
Jamii Szmadzinski

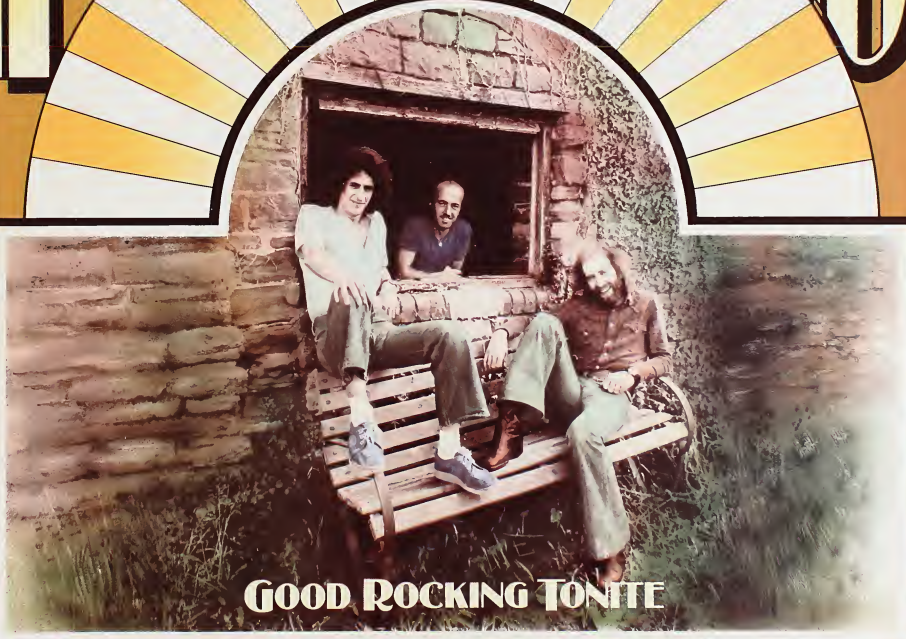
SPECIAL THANKS
Patty Carlson
Charlotte Raye
Lee and Sally Sweetland
Noland Van Way
Mike Lyon
Kathy Wyatt
Lloyd R. Baggs
Kathryn Fleck

EXTRA SPECIAL THANKS
George Gradow

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Art Director: Suzanna Kotnik

MEMPHIS BEND

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GOOD ROCKING TONITE

UAS 30036



Side One

1. **Boogie Woogie Country Girl**
2. **Mystery Train**
3. **Big River**
4. **Ain't Got A Thing**
5. **Honky Tonkin'**
6. **If You Can't Rock Me**
7. **It's My Own Business**

Side Two

1. **Mabellene**
2. **Setting The Woods On Fire**
3. **Good Rocking Tonite**
4. **Tennessee**
5. **Red Hot**
6. **Will The Circle Be Unbroken**

MEMPHIS BEND ARE — **MICKY GEE**—GUITARS & VOCALS **LINCOLN CARR**—BASS & BASS FIDDLE **TOM RILEY**—DRUMS & VOCALS

MICKY GEE—VOCALS ON TRACKS (Side 1) 2 & 6. (Side 2) 2, 3, 4,5.
TOM RILEY—VOCALS ON TRACKS (Side 1) 1, 2, 3, 4, 5, 7. (Side 2) 2, 4.
B. J. COLE—PEDAL STEEL ON BIG RIVER, HONKY TONKIN', SETTING THE WOODS ON FIRE & WILL THE CIRCLE BE UNBROKEN.
MICK WEAVER—PIANO ON TRACKS (Side 1) 1, 4, 5, 7. (Side 2) 1, 6.
JOHN JENKINS—PIANO ON TRACKS (Side 2) 3, 5.
JOHN DAVID BASS FIDDLE ON MYSTERY TRAIN & GOOD ROCKING TONITE

Produced by Memphis Bend and John David at Rockfield Studios, Monmouth. Sleeve design Paul Henry Photography Trevor Rogers

UNITED ARTISTS RECORDS
ROCKFIELD

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E.C.G./UP/77

PILON



DEVAN

RECONCILIATION *7:46*
Paroles et musique: Pilon
Jacob: claviers, computer et drum programme, choeur
Henriot: guitare, chant
Bob: guitare
Tipush: basse, choeur

FIXE LE CIEL *5:27*
Paroles et musique: Harry Jean-Louis
Henriot: guitare, chant
Tipush: basse, guitare solo, choeur
Jacob: claviers, computer et drum programme, choeur
Ernst: choeur

NAN SA NOU YE *7:27*
Paroles et musique: Henriot Leroy
Tipush: basse, guitare, choeur
Henriot: guitare, chant
Rich: claviers solo
Ernst: choeur
Jacob: claviers, computer et drum programme, choeur



Produced by Henriot Leroy and Jacob Toussaint for M.A.N.C.H.E. Productions

Recorded and mixed at FOUR STAR STUDIOS.
All tracks engineered by Bob Freed and Rich Bomberowitch.
All arrangements by Pilon.
Front cover artwork and graphics design by Harry "Tipush" Jean-Louis.



DEYE

CARNAVAL SOKA *6:48*
Paroles et musique: Jacob Toussaint et Pilon
Ernst: chant
Jacob: claviers, computer et drum programme, choeur
Rich: claviers solo
Henriot: guitare, choeur
Tipush: basse, guitare

SINCERITE *6:20*
Paroles et musique: Henriot Leroy
Henriot: chant
Tipush: basse, choeur
Guiteau: guitare
Ernst: choeur
Bob: guitare solo
Jacob: claviers, computer et drum programme

COMPA NOU *8:45*
Paroles et musique: Harry Jean-Louis
Tipush: basse, guitare, chant
Ernst: chant
Henriot: choeur
Bob: guitare solo
Jacob: claviers, computer et drum programme, choeur
Guiteau: guitare

Special thanks to Guiteau Leroy, Alix Paul, Silvert, Jores.
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MANCHE productions

Alhambra
STEREO 509

los PAYMASI





–Lado A–

1– VEN PRONTO (Merengue) - Juan C. Dalmasi
2– COMO ME GUSTA (Merengue) - Juan C. Dalmasi
3– BESO DISCRETO (Guaracha) - D.R.
4– ESO ERES TU (Balada) - Juan C. Dalmasi
5– JIRO Y CANELO (Merengue) - D.R.

–Lado B–

1– ESE ES EL MERENGUE (Merengue) - Juan C. Dalmasi
2– MASA MASA BOVINE (Merengue) – D.R.
3– SANTIAGUERA (Guaracha) - D.R.
4– NO VOLVERAS (Balada) - Héctor Payán-Juan C. Dalmasi
5– AL VAIVEN DE TU CINTURA (Charanga) - Juan C. Dalmasi
Cantan: CARLOS–HECTOR y JOHNNY

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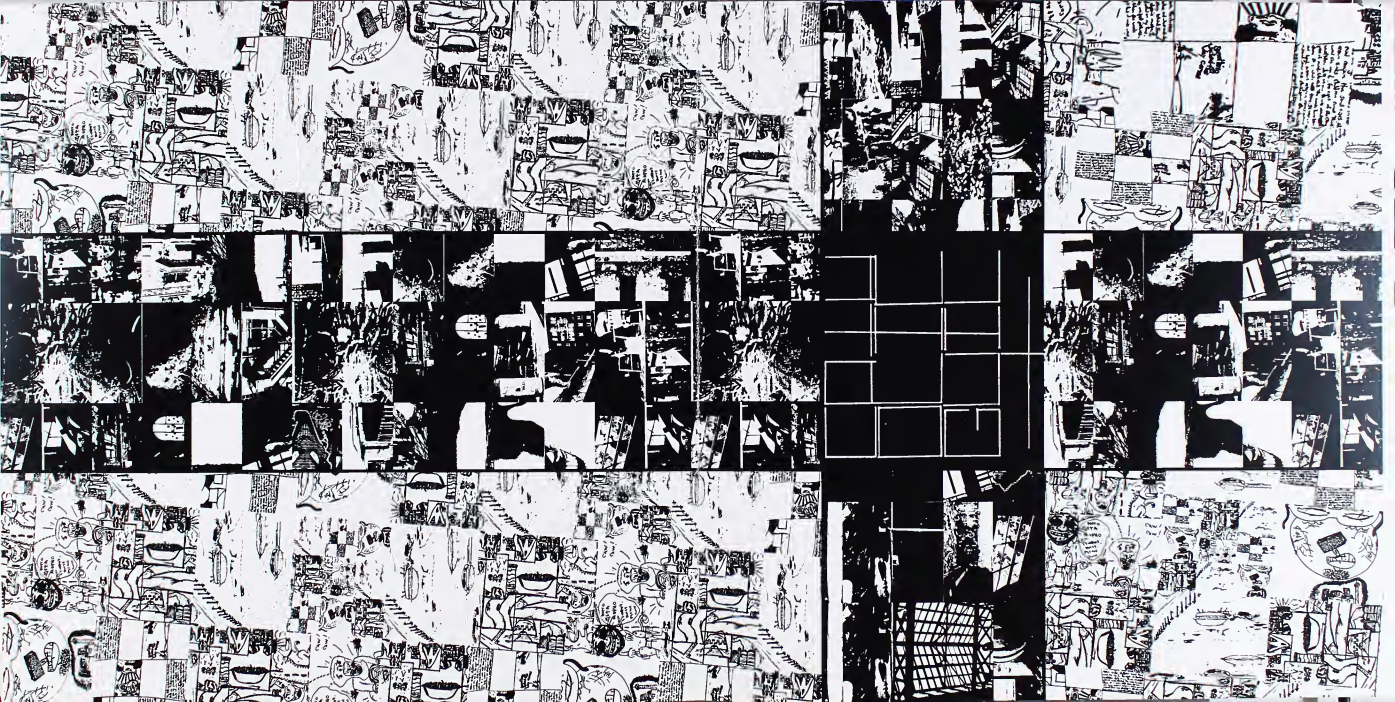
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SIDE A

Tongue 'n Groove (joint song)

Pink Out

Kill the Punkx

War Drums

Hekate

SIDE B

The Well

Rocket to Russia

Rubber Burner

All Songs written by Catholic Guilt

produced by J. Hurtt + CG
mastered by M. Viele

Recorded June 2010

this is for the people
who work for what they
love. Persistence is all!

South City Stk.



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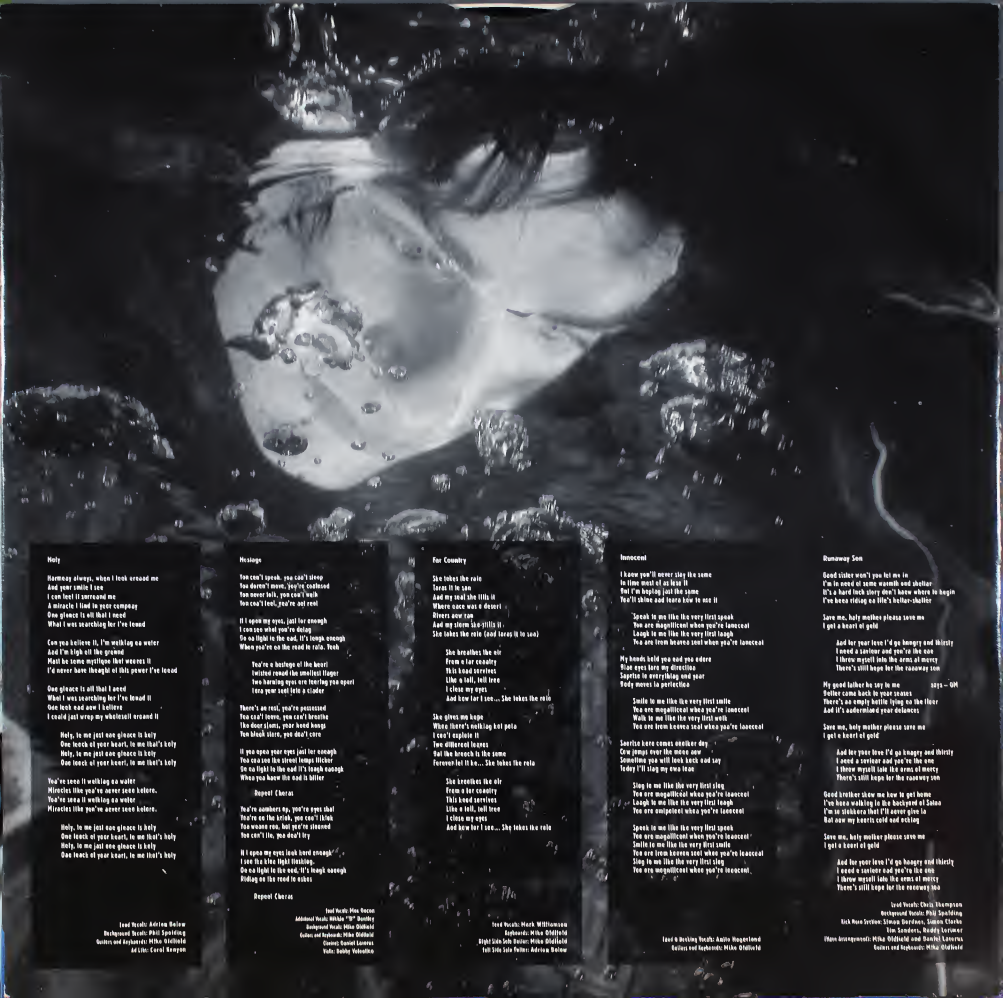
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MIKE OLDFIELD
EARTH MOVING
Features
HOSTAGE
EARTH MOVING
and Much More
1-91870
When You
PLAY IT,
SAY IT!



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Holy

Harmony always, when I look around me
And your smile I see
I can feel it surround me
A miracle I find in your company
One glance is all that I need
What I was searching for I've found

Can you believe it, I'm walking on water
And I'm high all the ground
Must be some mystique that wearies it
I'd never have thought of this power I've found

One glance is all that I need
When I was searching for I've found it
One look and now I believe
I could just wrap my wholeself around it

Holy, to me just one glance is holy
One look of your heart, to me that's holy
Holy, to me just one glance is holy
One look of your heart, to me that's holy

You're once it walking on water
Miracles like you've never seen before.
You're once it walking on water
Miracles like you're never seen before.

Holy, to me just one glance is holy
One look of your heart, to me that's holy
Holy, to me just one glance is holy
One look of your heart, to me that's holy

Lead Vocals: Adrian Below
Background Vocals: Phil Spalding
Guitars and Keyboards: Mike Oldfield
Art Like: Carol Kenyon

Message

You can't speak, you can't sleep
You durstn't move, you're confined
You never lose, you can't walk
You can't feel, you're not real

If I open my eyes, just far enough
I can see what you're doing
So no light in the end, it's tough enough
When you're on the road in ruin. Yeah

You're a bastage of the beast
twisted round the smallest finger
two burning eyes are tearing you apart
Into your soul into a cinder

There's no rest, you're possessed
You can't leave, you can't breathe
The door slams, your hand bangs
You bleak stare, you don't care

If you open your eyes just far enough
You can see the street lamps flicker
So no light in the end it's touch enough
When you have the end is bitter

Repeat Chorus

You're numbers up, you're eyes shut
You're on the brink, you can't think
You wanna run, but you're stunned
You can't lie, You don't cry

If I open my eyes look hard enough
I see the blue light flashing.
On no light in the end, it's tough enough
Riding on the road in ruins

Repeat Chorus

Lead Vocals: Mike Rutherford
Additional Vocals: Nikkie "B" Bentley
Background Vocals: Mike Oldfield
Guitars and Keyboards: Mike Oldfield
Clarinet: Dominic Lawrence
Violin: Bobby Valentino

For Country

She takes the rain
Tears it in two
And my soul she fills it
Where once was a desert
Rivers now run
And my storm she fills it
She takes the rain (and loves it in sun)

She breathes the air
From a far country
This land survives
Like a tall, tall tree
I close my eyes
And how far I see... She takes the rain

She gives me hope
When there's nothing but pain
I can't explain it
Two different hopes
But the breath is the same
Forever let it be... She takes the rain

She breathes the air
From a far country
This land survives
Like a tall, tall tree
I close my eyes
And how far I see... She takes the rain

Lead Vocals: Mark Williamson
Keyboards: Mike Oldfield
Digital Side Solo Guitar: Mike Oldfield
Tall Side Solo Guitar: Adrian Below

Innocent

I know you'll never stay the same
In time most of us lose it
But I'm hoping just the same
You'll shine and learn how to use it

Speak to me like the very first speak
You are magnificent when you're innocent
Laugh to me like the very first laugh
You are from heaven soul when you're innocent

My hands hold you and you adore
Your eyes love my direction
Sapfire in everything and your
Body moves in perfection

Smile to me like the very first smile
You are magnificent when you're innocent
Walk to me like the very first walk
You are from heaven soul when you're innocent

Sunrise have comes another day
Cry pings over the news over
Something you will look back and say
Today I'll sing my own tune

Sing to me like the very first sing
You are magnificent when you're innocent
Laugh to me like the very first laugh
You are omnipotent when you're innocent

Speak to me like the very first speak
You are magnificent when you're innocent
Smile to me like the very first smile
You are from heaven soul when you're innocent
Sing to me like the very first sing
You are magnificent when you're innocent

Lead & Backing Vocals: Austin Roseleland
Guitars and Keyboards: Mike Oldfield

Runaway Son

Good sister won't you let me in
I'm in need of some warmth and shelter
It's a hard luck story don't know where to begin
I've been riding on life's helter-shelter

Save me, holy mother please save me
I get a heart of gold

And let your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the runaway son

My good father he say to me
Better come back to your senses
There's an empty bottle lying on the floor
And it's automime your distances

Save me, holy mother please save me
I get a heart of gold

And let your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the runaway son

Good brother show me how to get home
I've been walking in the backyard of Saloo
I'm in stickiness that I'll never give in
But now my hearts cold and rocking

Save me, holy mother please save me
I get a heart of gold

And let your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the recovery too

Lead Vocals: Chris Thompson
Background Vocals: Phil Spalding
Sick Nose Section: Simon Gardner, Simon Clarke
Tim Saunders, Roddy Lorimer
Horn Arrangements: Mike Oldfield and Dominic Lawrence
Guitars and Keyboards: Mike Oldfield



All Tracks Written by Mike Oldfield
Engineered and Programmed by Mike Oldfield
Produced by Mike Oldfield and Daniel Lazarus

Recorded using Atari 1040ST with C-LAB Notator software, Roland and Korg synthesisers, Fairlight Series III, PRS guitars, Harrison Series X consoles, Studer A800 tape deck with Dolby SR noise reduction and Ampex Grand Master tape. ATC SCM200 monitors. Digitally Mastered

Mastered by Tom Baker at Future Disc

Technical Advisor: Richard Barrie
Personal Assistant: Jeremy Parker
Cooling Engineer: Dennis Blackham at Tape One

Thanks also to Danny Thompson, Gareth Snook, Bertice Reading, Roger Chapman, Ian Gillen, Fish and Beverly Brown

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See The Light

I have waiting at this frontier
And it seems like a hundred years
But beneath the gate
I couldn't see past the bars
Now I'm coming back all the senses
I can see a light past the fences
Standing at the borderline
I've come to the end of the line

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

And there's him my breaking
Through the edge of the night
I can see the light
Can you see the light

The most precious thing I possess
Is knowing the answers yes
And soon my liberty
Will be reality
I've held given a second chance
I could open my eyes and dance
Upon that horizon
No longer I'm living atrain

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

And there's him my breaking
Through the edge of the night
I can see the light
Oh, I can feel the light

Now I climb the steps to freedom
The open gate I see to them
Hands I once knew
Beckoning
As the sunlight feels my face
I can feel the warm embrace
Arms surround me
My life has loosed me

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

Lead Vocals: Chris Thompson
Additional Vocals: Nikki "B" Raufley (of "B" Force)
Background Vocals: Phil Spalding
Keyboards and Guitar: Mike Oldfield
Additional Voices: Mickey Moody
Vocal Arranger and Conductor: Daniel Lazarus

Earth Moving

I have a voice from paradise
Looks like a new day dawning
So close, I can see my eyes
Can't you hear the voice calling

I feel a crash in the air tonight
I can feel the earth moving
Love it's a beacon, a guiding light
Can't you feel the earth move
Feel the earth move
Now I'm wrapped in a sweet love's arms
Reaching out for you
There's something magic in the air tonight
And it moves me
Can't you hear the voice calling
It looks like a new day dawning

Lead Vocals: Nikki "B" Raufley (of "B" Force)
Additional Vocals: Max Ryan
Background Vocals: Keith Murrell, Susie Jones Morgan
Maggie Ryder, Jackie Challenor,
Carl Wayne, Lance Ellington
Guitars and Keyboards: Mike Oldfield
Trumpet: Ray Phil Spalding
Saxophone: Rut Rosenerantz

Blue Night

In the whole room her eyes are numb
At the roads from a time long story
From the steps in a knob to inner comes
Her heart knows it's a true love story

Misty shops in the window by her bed
Dreaming on what she's read
Here takes her hand and leads her through
Who knows what this night will do

Only in the blue night, he comes in her
Only in the blue night
That's when the whole night belongs to her
Only in the blue night

I see a dark lace by the moon's glow
As she sighs from a true love story
Reckoning hand scratching at the window
Her heart beats, it's a true love story

Misty path and the wind is endless
She could be a Goose or a desert princess
Here takes her hand and leads her through
Who knows what this night will do

Only in the blue night, he comes to her
Only in the blue night
That's when the whole night belongs to her
Only in the blue night

She wants to be so free
From the cold light of reality
And as she drifts away
I hear her voice say — come away

Only in the blue night, he comes to her
Only in the blue night
And taking her hand he leads her through
Who knows what this night will do

Only if in the blue night, he comes to her
Only in the blue night
That's what the whole night belongs to her
Only in the blue night

Lead Vocals: Maggie Reilly
Background Vocals: Maggie Reilly and Daniel Lazarus
Guitars and Keyboards: Mike Oldfield
Conductor: Daniel Lazarus

Nothing But

You will have nothing but love
Nothing but hope, blue sky above
You will find nothing but peace
Nothing but the sun shining on your face

When you open your eyes
When you open your eyes

You will feel nothing but free
Nothing but trust that's how it should be
And one who cares about nothing but you
Watching Linga by the whole night through

When you open your eyes
When you open your eyes

You will feel nothing but warm
Nothing but shelter from the storm
You will have nothing but rest
Deep in your heart nothing but the best

When you open your eyes
When you open your eyes

Nothing but love when you open your eyes
Nothing but love when you open your eyes

When you open your eyes
When you open your eyes

Lead Vocals: Carol Kenyon
Additional Vocals: Paul Lee
Guitars and Keyboards: Mike Oldfield

Bridge To Paradise

This town is just a lobe
A place where you can't tell the devil from your brother
Poisoned every breath you take
It's just like one nightmare after the other

You know it's not too late to learn tomorrow
'Cos I know where I'm going

I am building a bridge to paradise
I am building a bridge to paradise

This town you can't control
(A place) that includes Ally you with the drama
Don't worry now for my soul
I'm going for a higher panorama

You know it's not too late for you to follow
'Cos I know where I'm going

I am building a bridge to paradise
I am building a bridge to paradise

You know it's not too late to follow
You know it's not too late to follow

Repeat

Lead Vocals: Max Ryan
Additional Vocals: Phil Spalding
Background Vocals: Keith Murrell, Susie Jones Morgan
Maggie Ryder, Jackie Challenor,
Carl Wayne, Lance Ellington
Guitars and Keyboards: Mike Oldfield
Steel Harp and Bodhrán: Daniel Lazarus

1-91270

SLEEVE BY STORM THORGERSON, ROGER DEAN, COLIN CHAMBERS
PHOTOGRAPHY BY TONY MAY, ANDY EARL
GRAPHICS BY NEXUS

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Mike Oldfield

JLB-8247



Which way NIGERIA?

Side A
AFRICAN WOMAN
WHICH WAY NIGERIA?

Side B
TELL MY PEOPLE
MY ANCESTORS

SPECIAL THANKS TO THE FOLLOWING MEMBERS OF OZZIDDI BAND

JONNY WOODE	—	Key Boards
GEOFREY OMADEHBO	—	Drums
YAKUBU DANIEL	—	Lead & Tenor Guitar
PATRIC OZIEGBE	—	Congas
NELSON TACKIE	—	Rhythm Guitar
FRED FISHER	—	Trombone/Chorus
BIG JOHN	—	Trumpet/Chorus
ROBERT NGUMU	—	Trumpet/Chorus
FUZZY OJEFUA	—	Sax Tenor
JERRY IHEJETO	—	Bass Guitar/Chorus

ALL HORNS ARRANGEMENTS by Dave
Guitar Solo on "African Woman" Rick Howard

All Songs Written, Arranged & Sung by Sonny Okosuns
Album produced by Sonny Okosuns

Recording Engineers — Olubayo Aro, Monday Oki
EMI NIG. Jatto, Sunday & Tunde

Overdubing Engineer— Benny King
London

Mixing Engineers — Joe Venneri
New York

Mastered in EMI Nig. by Olubayo Aro

Design: Murray Brenman
Photos: Peter Murphy





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Special thanks to Nkono Teles for all the keyboards/synthesizer effects
To my AFRICAN SISTER BETTY WRIGHT For chorusing AFRICAN WOMAN Thanks Betty
To my big brother Danny Sims who provided me with studio in New York to mix and to Joe Venneri the NY—Engineer to my friends Prince Bola, Fred Fisher, Charlie Aka and Harry Mosco for the very effective chorusing in "Which Way Nigeria," "Tell My People," & "My Ancestor" To Odion Truoje's effective suggestions, "Femi Oshodi, Captain Bucknor, Prince Henry Ilesanmi; Andrew Daniel Christine Bonje and Charles Dukeson and Eddie Robert. Special Love to my Kechi, my Omono, my Ehimare, my Eromosele & my Ebony for their Love & affection.

DEDICATED TO
Alhaji Ado Bayero (Emir of Kano)
Oba Sijuade (Ooni of Ife)
Chief Herbert Ogunde (The Doyen of Nig. Theatre)
Obi of Onitsha and Obong of Calabar

QUOTES—
FEAR THOU NOT FOR I AM WITH THEE
BE NOT DISMAYED FOR I AM THY GOD
I WILL STRENGTHEN THEE YEA I WILL
HELP THEE YEA I WILL UPHOLD THEE
WITH THE RIGHT HAND OF MY
RIGHTEOUSNESS AMEN,
ISAIAH 41 VERSE 10

YES KE
BASSEY LOVES AZUKA
ASK KOKO

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Publisher of all tracks:
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4A Newman Passage, London W1

JIVE AFRIKA

ARISTA

DR. CHARLES HAYES

and the

COSMOPOLITAN CHURCH OF PRAYER CHOIR

Recorded "Live"

In Chicago, Illinois

"HEAVEN IS MY GOAL"





SAVOY
7026

THE SOUL SOUNDS ARE ON SAVOY! SAVOY SGL-7026

SPECIAL 2 RECORD ALBUM SET

DR. CHARLES HAYES

And The

COSMOPOLITAN CHURCH OF PRAYER CHOIR

Recorded "Live"
in Chicago, Illinois

"HEAVEN IS MY GOAL"

Dr. Hayes is one of Chicago's most inventive Gospel personalities as a preacher, singer and spiritual leader of his church and choir. He has made an indelible impression upon the hearts and minds of Gospel people everywhere and in this, his first album, his multi-faceted talents shine through as he establishes himself as one of America's great Gospel Personalities. He has created an album which will long be remembered for the sincerity and sound it contains, for the excitement of the outstanding soloists and musicians as they present their testimonies.

The material is vibrant and meaningful and the singers embrace with enthusiasm the spirit that was present in this "live" recording which was held at the COSMOPOLITAN CHURCH OF PRAYER. The Joy of giving one's self is very much in evidence as these young people sing about the glory of God. There is the honest belief of serving HIM and to sing HIS praises to all who would listen and benefit from the peace and salvation that this devoted dedication brings.

We are proud and privileged to be able to present Dr. Hayes And The Cosmopolitan Church of Prayer Choir and we are sure they will be called upon time and time again.

Our thanks to Rev. Maceo Woods and Rev. James Cleveland for their guidance and co-operation for making possible this dream to become a reality.

SIDE A

Heaven Is My Goal (4:45) - Soloist: Dr. Charles G. Hayes
(Chester Feenster)
Pray For Me (6:00) - Soloist: Diana Williams
CBM Productions (BMI) - C. Utterbach
How Could I've Come This Far (7:35) - Soloist: Penelope Harvey-Dennis Wills
Savgos Music, Inc. (BMI) - S. Wills-H. Williams

SIDE B

Pentecostal Power (5:35) - Soloist: Michelle Brown
Savgos Music, Inc. (BMI) - S. Wills
Saved (7:50) - Soloist: Gina Dowell
(Henry Jackson)
The Best Of My Love (For The Rest Of My Life) (4:55) - Soloist: Gina Dowell
Steel Chest Music (ASCAP) & Saggifire Music (BMI) - A. McKay-M. White

SIDE C

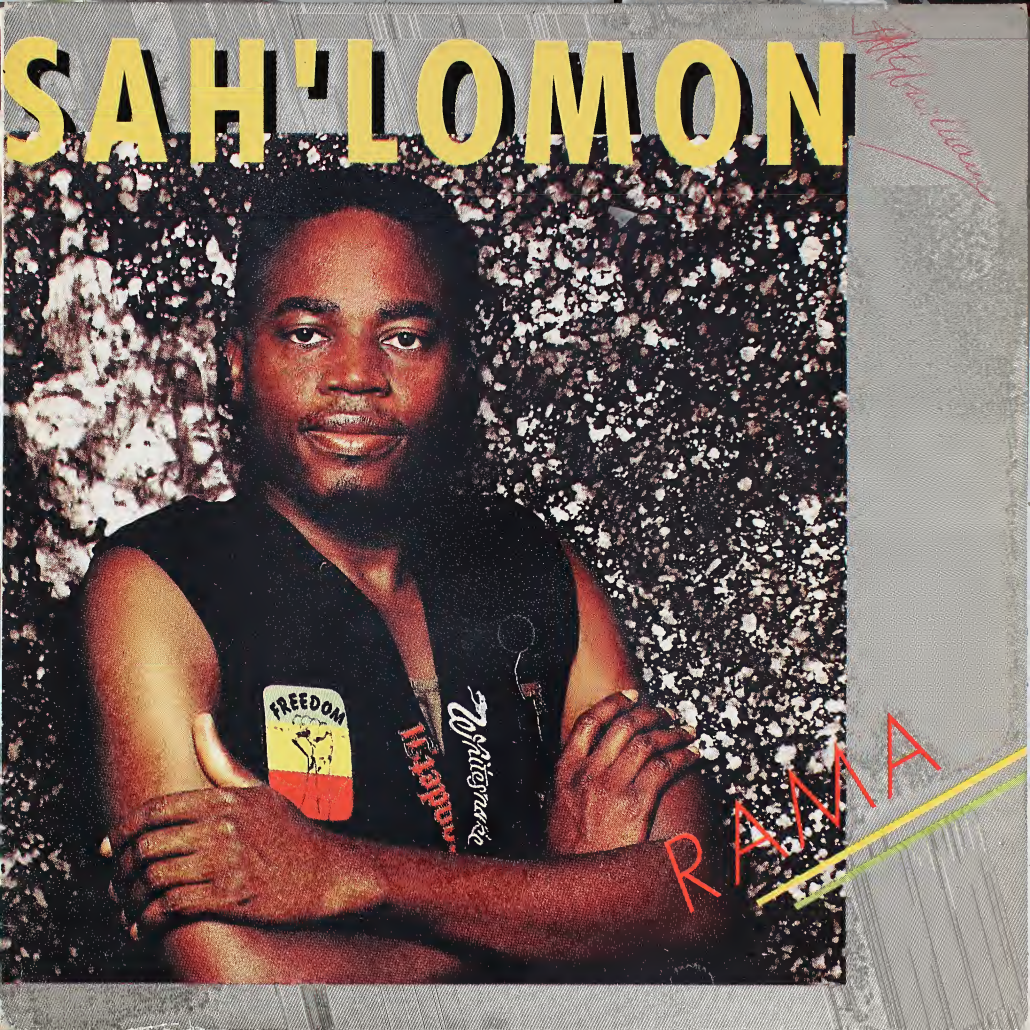
Get Away Jordan (4:20)
Martin & Morris Music, Inc. (BMI) - D.L. Coates
Just Jesus (5:30) - Soloist: Penelope Harvey
Savgos Music, Inc. (BMI) - S. Wills-H. Williams
Look Where God Has Brought Us (3:45) - Soloist: Diana Williams
Chinwah Songs (Sesac) - J. Williams
He Lifted Me (5:50) - Soloist: Gina Dowell
Savgos Music, Inc. (BMI) - S. Wills (Arr.)

SIDE D

The Beatitudes (3:27)
Kama Rippa-Hawkins Music (ASCAP) - Rev. C.A. Craig
Nobody Can Turn Me Around (4:03) - Trio: Michelle Brown-Allen Cathey-
Penelope Harvey
Savgos Music, Inc. (BMI) - K. Pringle
Thank You Lord For Blessing Me (3:33) - Soloists: Diana Williams-Sharon Chiles
Our Children's Music (BMI) - J. Bowden
Sanctify Me Holy (3:15) - Soloist: Dr. Charles G. Hayes
Elma & Carl's Music Publshrs. (BMI) - M.M. Clark

SAVOY RECORDS INC.
P.O. Box 279, Elizabeth, N.J. 07207
(P) 1979
Produced by Milton Biggham
Executive Producer - Fred Mendelsohn

SAH'LOMON



SAH'LOMON



FACE A

RAMA (Remix) 6'4
SARRAH 3'54
RAMA (Disco) 4'

FACE B

* SOUKOUS BEAT JONA 5'21
* LOVE DANCE 3'4
AISSA KUMBA 3'48

Mentions spéciales : DALI KIMOKO (GUITARE SOLO) / KOMBA BELOW (BATTERIE) / BABIN LOLITA (CONGA) ERNEST MVOUAMA (CLAVIER) / LOMANI (PERCUSSIONS) / MEDICAMENT (BASSE) (MANAGEMENT et RELATIONS PUBLIQUES) / SAH'LOMON (CHANT) / MARIE B (CHOEURS) STUDIO CAROLINE : MIXAGE (FRED ET JACKY REAGAN/KOKO)

Production : SAH'LOMON (60 rue Bandza/Brazzaville)
"Je remercie de tout coeur, ceux qui jusqu'à présent m'accordent leur soutien, sans oublier A MAMADOU, EVA, MANUE, et tout le groupe qui m'accompagne".

PAROLES ET MUSIQUES : SAH'LOMON (* Musiques : FRANCKY MOUELE / CROCHET GILLES)

SAH'LOMON

Contact spectacles : CULTURE 6 (EUROPE)
Tél : 60 17 15 61
11 Allés des Tonnelles – 77185 LOGNES FRANCE

SAH'LOMON


DARLENE
Safari Hunter

DARLENE



SIDE A

1. I WANT YOU MORE (5:24)
Words & Music by: DARLENE "D"
Musical Arrangement: DARLENE "D"
Co-arrangements: Rob Cavallaro
Creative Input: Jim Mulcahy
Musical Instruments played and programmed by: DARLENE "D"
Guitar: Rob Cavallaro
Lead Vocals: DARLENE "D", Tommy Cavallaro
Background Vocals: Denise Canterella, Margaret Canterella, Tommy Cavallaro

2. WHERE DID OUR LOVE GO (5:02)
Words & Music by: Holland/Dozier/Holland
Musical Arrangement: DARLENE "D"
Co-Arrangement: Rob Cavallaro, Dac Cavallaro
Musical Instruments played and programmed by: DARLENE "D"
Lead & Background Vocals: DARLENE "D"

3. I'M IN LOVE (5:03)
Music by: Rob Cavallaro, DARLENE "D"
Musical Arrangement: Rob Cavallaro
Co-arrangement: DARLENE "D"
Lyrics & Melody: DARLENE "D"
Musical Instruments played and programmed by: Rob Cavallaro
Lead Vocals: DARLENE "D"
Background Vocals: DARLENE "D", Tommy Cavallaro

4. TRICKY RICKY (4:55)
Music & Lyrics by: DARLENE "D"
Lyrics Co-written by: Tommy Cavallaro
Musical Instruments played and programmed by: DARLENE "D"
Guitar: Howard Jeffrey
Lead & Background Vocals: DARLENE "D"
Remix: Money Moses

SIDE B

1. I LIKE YOU (5:18)
Words & Music by: DARLENE "D"
Musical Arrangement: DARLENE "D"
Musical Instruments played and programmed by: DARLENE "D"
Guitar: Rob Cavallaro
Lead & Background Vocals: DARLENE "D"

2. I'M GONNA MAKE IT (5:24)
Words & Music by: DARLENE "D"
Musical Arrangement: DARLENE "D"
Musical Instruments played and programmed by: DARLENE "D"
Guitar: Rob Cavallaro
Lead & Background Vocals: DARLENE "D"

3. LOVE WILL WAIT (5:22)
Words & Music by: DARLENE "D"
Musical Arrangement: DARLENE "D"
Musical Instruments played and programmed by: DARLENE "D"
Guitar: Howard Jeffrey
Lead & Background Vocals: DARLENE "D"

4. DIAMOND TIDES (OF LOVE) (4:05)
Words & Music by: DARLENE "D"
Musical Arrangement: DARLENE "D"
Musical Instruments played and programmed by: DARLENE "D"
Lead & Background Vocals: DARLENE "D"

All songs engineered by: Rob Cavallaro
All songs produced by: Rob Cavallaro, Thomas "Dac" Cavallaro
Co-Producer: DARLENE "D"
Executive Producer: Thomas "Dac" Cavallaro

Photography: Art Rich - North Haven, CT
Album Cover Design: Deborah Baltimore

Creative Input: Deborah Baltimore, Denise Canterella, Margaret Canterella, Rob Cavallaro, Tommy Cavallaro, Rick Griswold, Vinnie Juliano, Jennifer Jones, Edyth Mercier

All songs recorded at TNA Records and Studios, Wallingford, CT
Copyright 1988, 1989, 1990, 1991 with the exception of "Where Did Our Love Go"

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℗1990-91 Trod Nossel Productions

I need to single out a few of my "devoted fans" who never miss a live performance: Cathy Catapano, Jill Laccone, Trisha Dunn, Karen Fiedler, Linda Friess, Nancy McGrew, Dawn Dania, my buddies from Miles , IBM Corporation, Gold's Gym New Haven, Amputon National Bank (especially Bill O'Brien for donating his time and talents complimentary still shots at my live show), and Parrett, Porto, Priese, Calwell & Giulietti; my friends from the "old" neighborhood, John & Sheryl Mancinelli & Family, my cousins Lisa & John Swett , Robert Maggi, and the Colacova's.

A special "thank you" goes out to Arlene Gratella who taught me how to use my imagination to its fullest; JD DeMattea, David Besse, and staff (Atlantis International Night Club in Branford, CT) for having faith in me and my live show and getting it off the ground, and for their continuing support and professionalism; Confetti's Night Club (Daniel Kearns, Michele Carlan & staff); Gold's SUPER Gym - New Haven, CT and the Montanari's and the Gold's staff for their support; World Gym (Jerry Mastrangelo, Mike Katz, and staff) - Hamden & Branford for donating space for dance rehearsals and their support: and World Gym, Groton, CT - my cousin, Robert Maggi, for his support.

Thanks to you guys for your inspiration: Stephen DeGrand, John Matura, Don Perry, Rick Rocioppi, and Lisa & John Swett..... you were all responsible for, in some way, some how, some time, contributory to getting me to actually sit down and write songs ..... some happy, some sad ..... expression is a gift.

From the artist: "I'd just like to make certain that NO ONE person that truly supports me goes without recognition. My live audience ..... all my friends and fans that never miss a performance - you don't know what that means, and I see EVERY one of you from the stage. I want to thank all the people that have walked on my shows and offered a hand without ever expecting a thing in return except the excitement. I need to ESPECIALLY thank my very talented backup singers/dancers, Darisse, Margaret, and Tammy for working so hard and putting up with me (OSHUNK) - you guys are true professionals. Also, the Canterella family, Mickey, Barb, Michael, Julia, Judy, Louie, Julie, Rob Thompson & David Zack for their enthusiasm and support; and Jim Ferrandes for always making himself available for whatever is needed and being there "whenever." But, I especially want to thank my family... Dac Cavallaro, Gail Cavallaro, Cheryl-Ann Cavallaro, Tammy Cavallaro, Robbie Cavallaro, Nowrise (Julie Maggi) ... not just because they're my family but because they're definitely the FINEST people in the world. Their support and excitement, and the fact that they believe in me and never doubt me for a moment, is an inspiration in itself that cannot even be put into words - much love to you guys! I reiterate what I said when I graduated high school ... "We pass along in pursuit of that which is illusive, yet attainable - a constant parade of occasions of hope" ... DARLENE "D"/Dac Cavallaro - Persist, persevere, and believe in yourself and ALL dreams ARE attainable - I knew it!!"

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Trod Nossel Artists
RECORDS AND MANAGEMENT

AN ORIGINAL TELEVISION SOUNDTRACK RECORDING

COLPIX RECORDS

ELIZABETH TAYLOR IN LONDON

HER MAJOR RECORDING DEBUT

MUSIC COMPOSED BY JOHN BARRY
ARRANGED AND CONDUCTED BY JOHNNIE SPENCE



HI FIDELITY

CP459







ELIZABETH TAYLOR IN LONDON

BY PHIL D'ANTONI AND NORMAN BAER

From the first moment that we met Elizabeth Taylor in London to discuss the television show, we became aware that we had more than just a star – we had a friend who was personally concerned with every phase of the production and every person involved in it. Much of what took place was brand new to her. She had to look at the camera constantly, a technique entirely alien to an actress trained in the medium of the motion picture. Together, with the writers, we made the selections from Wordsworth, Churchill, Pitt, Queen Elizabeth, Queen Victoria and Elizabeth Barrett Browning that you will hear her read on this record. Elizabeth showed great sensitivity. In particular, Queen Victoria's diary entry on the death of Prince Albert affected her most deeply.

Elizabeth Taylor loves music. She was delighted with the selection of John Barry to compose the score for the original sound track. Barry was with us constantly during the shooting of the television show and had completed the sound track before we wrapped up the final scene. Only 29, John Barry is a remarkably talented young man. The John Barry Seven was a famous and popular musical group throughout Europe and among his writing credits are "Dr. No" and "The 'L' Shaped Room". Barry has seen every film that Elizabeth Taylor has ever made, and in his music we feel he captured a great deal of her personality.

Elizabeth is a friendly, witty and extremely literate person. For example, she suggested many excellent changes in her dialogue which we incorporated into the show. Every person from the wardrobe mistress to ourselves found her wonderful to work with – always warm and interested. During the sequence that we filmed in Battersea Park, her stand-in had a birthday. Without telling anyone, Elizabeth bought her a beautiful gift, sent out for refreshments and gave the girl a surprise party right on the set.

After the show was over and the last piece of film safely in the can, the crew asked Elizabeth if she would give each of them a personal autograph. Only if you have been involved in show business can you fully appreciate what a tribute this is to a star as a person. It doesn't happen often!

Although we attempted to keep our locations a secret, word got out the night before we were to film Elizabeth doing the Churchill speech in a bombed out church. The crowds that milled around had us all extremely nervous. Despite this, Elizabeth's quiet intensity and beautiful dramatic reading silenced everyone so completely that there was no need for a retake.

Her parents and children were on the set almost everyday. We would all have lunch together and discuss the Wordsworth or Pitt or Browning that would be the basis for that day's impression of London.

For everyone who has followed Elizabeth Taylor's career as an actress from "National Velvet", to her Academy Award and her present position as the most sought after performer of all time, we believe this album is one to be treasured.

SIDE ONE

Elizabeth – 3:22

London At Dawn – 1:32

The London Theme – 3:14

Lovers and Browning – 3:29

Pitt's Speech – 1:32

London Theme – Jazz Waltz – 2:53

SIDE TWO

Elizabeth Waltz – 4:21

Queen Elizabeth at Tilbury – 1:55

English Garden – 4:50

Queen Victoria – 1:26

The Fire of London – 4:02

Churchill Speech – 1:39

Album produced by

Norman Baer

Jack Lewis

Phil D'Antoni

Composed by

John Barry

Conducted by

Johnnie Spence

Original Television Soundtrack Recording



Phil D'Antoni, Elizabeth Taylor and Norman Baer

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and
"Luv 2 Luv U"
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EXPLICIT LYRICS
$12.99
SOUND OF GERMANTOWN
welcome to our world
TIMBALAND and MAGOO



A SIDE

1 Beep Beep

2 Feel It

3 Up Jumps Da' Boogie

4 Clock Strikes

5 15 After Da' Hour

B SIDE

6 Ms. Parker

7 Luv 2 Luv U (Remix)

8 Luv 2 Luv U

9 Smoke In Da' Air

welcome to our world

C SIDE

10 Intro Buddha

11 Peepin' My Style

12 Writtin' Rhymes

13 Deep In Your Memory

D SIDE

14 Clock Strikes (Remix)

15 Sex Beat (Interlude)

16 Man Undercover

17 Joy

18 Up Jumps Da' Boogie (Remix)

All tracks produced by Timbaland for Timbaland Productions except "Joy" produced by Timbaland and Smokey

Executive Producers:
Barry Hankerson and Jomo Hankerson

7587-92772-1

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TIMBALAND'S THANK YOUS

Before I start, I must thank God with all my heart for blessing me every day and tha Church of God in Christ, love y'all. Special thanks and love goes out to my family - Laatrice Mosley, Garland Mosley and my brother Garland Mosley, Jr., my grandmother Margaret Spence, Pat, Michelle, my uncles, Eric Spence, Marcus Spence, Lance Spence, Big Rodney, Danielle, my baby Julie "Love Jones" Powder - love you, my nigga Jomo Hankerson and his girl Heather, Barry Hankerson - love you, you pimp you, thank you for having faith in my music, Sebrina, Al, Elon, love y'all Blackground staff, Meka Green - thanks for being a true friend, love you always.

Special thanks to Atlantic Records and their staff - Craig Kallman, keep it hot VA, love y'all Uptown, Norfolk, Hampton, Newport News, Virginia Beach, 103 JAMZ - for all your support. Thanks all PD's at every radio station. Thank you all rappers in the world - keep it hot and producers. Devant Degrate - thanks for showing me the business, be happy for me and please don't playa hate. God don't like ugly.

Special love goes out to my legion of doom, nigga Missy aka Wonder Twin - I love you badly, Aaliyah aka Wonder Woman - I love you, Ginuwine aka Flash Lightning - love you my nigga. We keep it hot. Magoo aka Green Lantern - sea I made you a star finally. Love you nigga. Playa - now it's y'all turn, so make it hot. Thanks to my artist Devina and Mic E., Louise West - one of the flyest lawyers, love you, Jimmy D - tha baddest engineer, Larry Liva - love you my nigga, Bart Padall, Jimmy Woods and everybody that knows me.

MAGOO THANKS

God, first of all. Without God, nothing is possible. Mag and Hiawathia Brown, Portia and Lynette Brown, all my nieces and nephews, Venus Smith and family, Lishone Siplin - my girl forever, the Siplin family, Tim Mosley and the whole entire Mosley family, GW, Eric, Marcus, Big Rodney, Missy, Larry and the Garrett family, Glen Yonkers and family, Aaliyah, to Ginuwine and Playa - my niggas for life, we paid dues together, Stevie J., Barry and Jomo Hankerson, the Haughton family, Al, Sebrina and Elon at Blackground, the Taylor family, the Barcliff family, Jimmy Douglass, Louise West (my attorney), Billie Woodruff (for directing my first video), Mays and Valentine, 103 JAMZ, the Buddah Bros. and Al B. Silk, Club Pizazz and my boys Chris and Monty, Paramount Builders (Western branch) - the best windows in town (Attn: Kristen), Bill Pettaway, Chonita Coleman, Radiah Scott, Lashawn Shellman, the whole entire North, East, South and West especially Norfolk, VA Beach Metropolitan area and Washington, DC, Rochester, NY, Richmond, VA, Los Angeles, Atlanta, Chicago, Detroit, New York, Philly, Boston, Baltimore, Delaware, Cleveland, Birmingham, AL, Dallas, Houston, Las Vegas, Indianapolis, Louisville, Miami, New Orleans and to all those I forgot - I love your city too, I just couldn't name all of them.

It costs too much.



1. **Beep Beep**
(T. Mosley, M. Elliott; Virginia Beach Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland
Contains a sample of "I Can't Stand The Rain (Supa Dupa Fly)" as performed by Missy "Misdemeanor" Elliott

2. **Feel It**
(T. Mosley; Virginia Beach Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland

3. **Up Jumps Da' Boogie**
(Rod Temperton, T. Mosley, M. Barcliff, M. Elliott; Rodsongs (All rights administered by Almo Music Corp. for the world), Virginia Beach Music, Mag/oo Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead Vocals: Magoo, Timbaland and Missy "Misdemeanor" Elliott
Background Vocals: Aaliyah

4. **Clock Strikes**
(T. Mosley, M. Barcliff; Virginia Beach Music, Mag/oo Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland and Magoo
Background Vocals: Magoo

5. **15 After Da' Hour**
(T. Mosley, M. Barcliff; Virginia Beach Music, Mag/oo Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland & Magoo

6. **Ms. Parker** (Interlude)

Lead Vocals: Love Jon

7. **Luv 2 Luv U** (Remix)
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Mag/oo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Shaunta Montgomery, Timbaland and Magoo
Background Vocals: Playa (Smokey, Black, Static) and Timbaland

8. **Luv 2 Luv U**
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Mag/oo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland, St. Nick, Smokey and Static
Background Vocals: Playa (Smokey, Black, Static)

9. **Smoke In Da' Air**
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Mag/oo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland, Magoo and Static
Background Vocals: Playa (Smokey, Black, Static)

10. **Intro Buddha** (Interlude)

Vocals: Timbaland, DJ Law, Buddha Brother and Big B

11. **Peepin' My Style**
(T. Mosley; Virginia Beach Music, WB Music Corp., ASCAP)

Vocals: Timbaland





12. **Writtin' Rhymes**
(T. Mosley, M. Barcliff, T. Mitchell; Virginia Beach Music, Mag/oo Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland and Magoo

13. **Deep In Your Memory**
(T. Mosley, M. Barcliff; Virginia Beach Music, WB Music Corp., Mag/oo Music, ASCAP)

Vocals: Timbaland and Magoo

14. **Clock Strikes** (Remix)
(T. Mosley, M. Barcliff; Glen Larson, Stu Phillips; Virginia Beach Music, Mag/oo Music, WB Music Corp., ASCAP, Music Corporation of America, BMI)

Vocals: Timbaland and Magoo

Contains a sample of the "Knight Rider" theme

15. **Sex Beat** (Interlude)

Lead Vocals: Timbaland

16. **Man Undercover** (Featuring Aaliyah)
(T. Mosley, M. Elliott; Virginia Beach Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland and Aaliyah
Background Vocals: Aaliyah and Missy "Misdemeanor" Elliott

17. **Joy** (Featuring Ginuwine and Playa)
(T. Mosley, S. Garrett, J. Peacock; Virginia Beach Music, Herbalicious Music, Cavalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Ginuwine, Smokey and Black
Background Vocals: Smokey and Black

18. **Up Jumps Da' Boogie** (Remix)
(Rod Temperton, T. Mosley, M. Barcliff, M. Elliott; Rodsongs (All rights administered by Almo Music Corp. for the world), Virginia Beach Music, Mag/oo Music, Mass Confusion Music, WB Music Corp., ASCAP)

Vocals: Magoo, Timbaland and Missy "Misdemeanor" Elliott

Missy "Misdemeanor" Elliott appears courtesy of Elektra Entertainment Group
Ginuwine appears courtesy of Sony/550 Music
Aaliyah appears courtesy of Background Enterprises
Playa appear courtesy of Rush Associated Labels Recordings

All tracks produced by Timbaland for Timbaland Productions except "Joy" produced by Timbaland and Smokey

Executive Producers:
Barry Hankerson and Jomo Hankerson

Management: Midwest Group Management

Engineered by Jimmy Douglass
Recorded at Mastersound Studios, Virginia Beach, VA, Studio 54, Los Angeles, CA and Manhattan Center Studios, New York, NY
Mixed at Studio 56, Los Angeles, CA and Manhattan Center Studios, New York, NY
Studio Assistants: Drew Coleman, Joe Brown, Todd Wachsmuth and Lawrence Manchester
Mastered at The Hit Factory, NY, NY by Carlton Batts

Art Direction: Thomas Bricker
Photography: Michael Miller
Styling: Derek Lee
Grooming: Shannon Miller

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SPENCER TAYLOR

AND THE HI-WAY QC'S

MY GOD

1341



MELTONE
RECORDS

SPENCER TAYLOR

AND THE HI-WAY QC'S

MY GOD

SIDE I

MY FATHER'S HOUSE	
THE POWER MOVING	*3:12*
MY GOD	*3:18*
SOMEBODY CALLING MY NAME	*3:46*

SIDE II

LITTLE WOODEN CHURCH	*2:58*
MERCY AND LOVE	*5:18*
OH HOW WONDERFUL	*5:18*
JESUS SPEAKS TO JOHN	*2:32*

GROUP MEMBERS:

JOSEPH BRITT
SPENCER TAYLOR JR.
GARFIELD JACKSON
STANLEY RICHARDSON

ENGINEERED BY REV. HARAN GRIFFIN
PRODUCED BY REV. HARAN GRIFFIN
Executive Producer: Melvin Couch

MUSICIANS:

GARFIELD JACKSON---------- LEAD GUITAR
TAJI SHAHID---------- RHYTHM GUITAR
MR. WILLIE---------- BASS GUITAR
MICHAEL LEE---------- PIANO
RICKY LEWIS---------- DRUMS
REV. HARAN GRIFFIN---------- KEYBOARD

DEDICATION

ALL PRAISE, ALL THE GLORY, ALL OF THE THANKS GOES TO GOD FOR MAKING THIS ALBUM POSSIBLE. I WOULD LIKE TO THANK GOD FOR ALL OF THE PRAYER'S THAT THE PEOPLE OF GOD PRAYED CONCERNING THIS ALBUM.

SPECIAL THANKS

TO GRIFFIN ENTERPRISE, SPECIAL THANKS TO, THE JOYFUL CHURCH WHO'S CONSTANTLY PRAYING PRAYER'S OF INTERCESSION. THANKS TO THE RECORDING MUSICIANS. SPECIAL THANKS TO THE PRODUCER REV. HARAN GRIFFIN, AND THE WHOLE STAFF, WORDS CAN NOT EXPRESS HOW WE, THE HI-WAYS QC'S REALLY FEEL. WE LOVE YOU ALL. MAY GOD RICHLY BLESS YOU WITH ALL "SPIRITUAL BLESSINGS" AND ABOVE ALL MAY HE CAUSE YOU TO PROSPER AND BE IN GOOD HEALTH SPIRITUALLY AND PHYSICALLY.

LOVE YA (TREES)

GROUP ADDRESS: SPENCER TAYLOR/1732 MONTELLO AVE./WASHINGTON, D.C. 20002/PHONE: 202-397-3532

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The Mighty Supreme Voices

RECORDED LIVE
AT THE
SECOND GOSPELRAMA GOSPEL EXPO CONVENTION
WASHINGTON, D.C.



GosPearl Records
#L10021

The Mighty Supreme Voices

SIDE ONE

IT'S AN UPHILL JOURNEY
(TIMOTHY MOORE)
LEAD: CECIL WASHINGTON

NO FRIEND LIKE GOD
(CECIL WASHINGTON)
LEAD: CECIL WASHINGTON, MICHAEL McCOWIN

SINCE I BEEN BORN AGAIN
(CECIL WASHINGTON, GLEN WASHINGTON)
LEAD: GLEN WASHINGTON

GLAD TO BE IN THE SERVICE
(CECIL WASHINGTON, MICHAEL McCOWIN)
LEAD: MICHAEL McCOWIN, CECIL WASHINGTON

SIDE TWO

TRY GOD
(MICHAEL McCOWIN)
LEAD: MICHAEL McCOWIN

SWEET HOUR OF PRAYER
(ARR.: TIMOTHY MOORE)
LEAD: CECIL WASHINGTON, MICHAEL McCOWIN

TELL HIM WHAT YOU WANT, PT. 1
(CECIL WASHINGTON)
LEAD: CECIL WASHINGTON

TELL HIM WHAT YOU WANT, PT. 2
LEAD: MICHAEL McCOWIN

THE MIGHTY SUPREME VOICES

Cecil Washington: Lead Vocals, Background Vocals
Michael McCowin: Lead Vocals, Background Vocals
Glen Washington: Lead Vocals, Background Vocals
Kenneth Washington: Background Vocals
Stanley McCowin: Bass
Quintin Washington: Drums
Otis Byrd: Guitar
Kenneth Washington: Guitar

All selections published by Bruns Music ASCAP

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Mixed By: Timothy Moore & Eng.: Bill Mueller
Master At: Frankford Wayne Mastering Lab, New York, NY
Eng.: Donald Grossinger

Special Thanks To:
Michael Adams: Drums
Jeffrey A. Starks: Bass
Wayne Gothings: Piano, Organ, Synthesizer
Timothy Moore: Lead Guitar, Vocals

And to God, The GosPearl Staff, Our Families and all of you, our devoted fans.

Executive Producer: Leonard Moyer
Produced By: Timothy Moore
Art Design: Steven Cuffie & Mary Dent

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STEREO

HSE-1433

THE GERALD SISTERS



When The Sun Goes Down

THE GERALD SISTERS *When The Sun Goes Down*

HSELP-1433

SIDE ONE

1. WHEN THE SUN GOES DOWN.....4:46
   (Rev. Hassie Gerald-Su-Ann Publishing-SESAC)

2. SAID HE WOULD LEAD ME.....2:42
   (John Bowden & Louis Dicks-Su-Ann Publishing-SESAC)
   Blind Boys of Alabama
3. LEAD ME ON.....3:24
   (Carl Brunson-Su-Ann Publishing-SESAC)

4. READY WHEN HE COMES.....2:55
   (Betty Gerald-Su-Ann Publishing-SESAC)

5. GLORY, GLORY.....2:00
   (Miriam Gerald-Su-Ann Publishing-SESAC)

SIDE TWO

1. WHAT A TIME.....2:40
   (John Bowden & Louis Dicks-Su-Ann Publishing-SESAC)
   Blind Boys of Alabama
2. WHEN I GET INSIDE.....2:35
   (Madame Edna Gallmon Cook-Su-Ann Publishing-SESAC)

3. SOON ONE MORNING.....4:00
   (Doris Brown-Su-Ann Publishing-SESAC)

4. LORD SEND ME.....2:21
   Rev. Hassie Gerald-Su-Ann Publishing-SESAC)

5. THE LORD IS BLESSING ME.....4:35
   (Linda Gerald-Su-Ann Publishing-SESAC)

A HOYT SULLIVAN ENTERPRISE PRODUCTION

P.O. BOX 1095, GREENWOOD, SOUTH CAROLINA, 29646 - (803) 223-2777

THE GOSPEL WORLD HAS BEEN RECENTLY BLESSED WITH WONDERFUL AND DEDICATED YOUNG LADIES. THE GERALD SISTERS CAME TO US, THE LOVERS OF GOSPEL MUSIC, AT AN IDEAL TIME.

THESE FOUR YOUNG LADIES AND THEIR TWO MUSICIANS BLEND TOGETHER GIVING A UNIQUE STYLE ALL THEIR OWN.

SINCE THE RELEASE OF "GONE MY LAST MILE", THEIR FIRST SINGLE RECORDING, THEY HAVE CAPTURED THE HEARTS OF MANY IN THEIR TRAVEL AND APPEARANCES. THE GERALD SISTERS POSSESS THAT SPECIAL SOMETHING THAT DIGS INTO THE HEARTS AND SOULS OF THE AUDIENCES EVERY-TIME THEY SING.

THEY HAVE CAUSED MANY TO SEEK AFTER CHRIST, OTHERS TO MAINTAIN THEIR BELIEF IN CHRIST, WHILE STILL OTHERS TO PRAISE GOD IN SONG DURING THEIR PERFORMANCES.

MY FIRST ACQUAINTANCE WITH THE GERALD SISTERS CAME ONE NIGHT IN DECEMBER, 1972, JUST AFTER THEIR FIRST RELEASE. I WAS REVIEWING THE RECORD FOR OUR GOSPEL TRAIN HEARD DAILY. LISTENING TO "GONE MY LAST MILE" MY LITTLE SON ASKED ME WHO THEY WERE. I SAID THEY ARE THE GERALD SISTERS OF MULLINS, S.C. HIS REPLY WAS QUOTE" DAD, THEY HAVE IT TOGETHER". YES, THE GERALD SISTERS HAVE GOT IT TOGETHER FOR CHRIST.

THEIR FIRST ALBUM WENT OVER THE TOP IN A RECORD SHORT TIME. IT IS OUR PRAYER THAT THIS THEIR SECOND ALBUM WILL DO EVEN BETTER AND THAT YOU WILL ENJOY WITH EQUAL ENTHUSIASM THE GOSPEL THROUGH SONG. WE ASK FOR YOUR PRAYERS FOR THE CHRISTIAN ADVANCE OF THE GERALD SISTERS.

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HSE-1426 "GONE MY LAST MILE".....THE GERALD SISTERS
HSE-1427 "STAND UP FOR JESUS".....NORRIS TURNER
HSE-1383 "GIVE GOD A CHANCE".....NORRIS TURNER
HSE-1406 "MY GOD CAN SEE YOU".....BETHLEHEM GOSPEL SINGERS
HSE-1421 "I'M ON MY WAY".....THE SENIORS OF HARMONY

SINGLES (45'S)

HSE-362 THEY CALL ME CRAZY.....NORRIS TURNER
HSE-366 NOBODY BUT THE LORD.....CAPITOL CITY FIVE
HSE-376 HE'S BEEN SO GOOD TO ME.....REV. ALVETRA JONES
HSE-386 I AM SERVING MY GOD.....BETHLEHEM GOSPEL SINGERS
HSE-387 LORD HELP ME TO CARRY ON..THE FLYING CLOUDS OF S.C.

REV. CLEOPHUS ROBINSON

SINGS

SONGS OF FAITH AND INSPIRATION



STEREO

SAVOY

SL 14558

REV. CLEOPHUS ROBINSON
SINGS
SONGS OF FAITH AND INSPIRATION



Rev. Cleophus Robinson and Dr. Benjamin Hooks, President of N.A.A.C.P.

A

Savior Lead Me Lest I Stray (4:42)
Public Domain

God Will Take Care of You (4:58)
Public Domain

Were You There? (4:08)
Public Domain

Only A Look (3:26)
Martin Studio of Music (BMI)
— A. Shepherd

Rock of Ages (5:52)
Public Domain

B

I Will Trust In The Lord (5:06)
Public Domain

The Old Rugged Cross (5:26)
Rodeheaver Co. — G. Bennard

Amazing Grace (4:54)
Singspiration, Inc. (Sesac)
— N. Johnson (Arr.)

I Heard The Voice of Jesus Say (3:11)
Public Domain

Rev. Cleophus Robinson, better known as the "World's Greatest Gospel Singer" has, for a number of years, stimulated the hearts and caressed the souls of millions of Americans (and for that matter) millions of Christians around the world. Rev Robinson's soul stirring, foot stomping and heart rending music draws upon his rich religious heritage from his native state of Mississippi.

Ralph Waldo Emerson was quoted as saying, "If a man can write a better book, preach a better sermon or make a better mouse trap than his neighbor, tho he build his house in the woods, the world will make a beaten path to his door." This has been the case in Rev. Robinson's long climb to the top of the gospel ladder.

Rev. Robinson's *Sings Inspirational Hymns*, his latest album contains many of the songs which embodies the essence of the black struggle in our nation. Negro spirituals and gospel music were born in the dark days of bondage amidst the trials and tribulations. The pathos and enrapturing thrust of gospel music represented yearnings of hope rather than cries of despair. Its eternal harmonies enable people to endure the unspeakable horrors of slavery, the indignity of racial segregation and discrimination and the frustration of being left out of the doors of opportunity merely because of the color of their skins.

After reconstruction and the turn of the century, there appeared to be little to give cause for hope. Black Americans were relegated to the ghettos of New Orleans, Memphis, St. Louis, Atlanta, Dallas, Houston, New York, Philadelphia and cities around the nation; or they were sharecroppers and tenant farmers living in shacks and shantytowns in rural America. Black Americans saw everywhere they went signs saying, "white only." They witnessed their young men marching off to fight in distant shores of another country in order to make the "world safe for democracy." Black Americans did not become despondent, rather they turned inward and looked heaven-ward, thereby transforming devastating despair into choruses of hope. With this faith, black Americans cried out in the words of the hymnologist John Newton:

"Amazing grace how sweet the sound
That saved a wretch like me;
I once was lost but now I'm found
Was blind but now I see."

And without a thought or hesitation inspite of the adverse conditions which aflicted them, they rushed on to the last verse:

The Lord has promised good to me
His word my hope secure;
He will my shield and portion be
As long as life endures.

Black Americans banished like John on the isle of Patmos, looked beyond their immediated circumstances and cried out in the words of Thomas Hastings:

Rock of Ages cleft for me
Let me hide myself in Thee.

Rev. Robinson has performed at Carnegie Hall in New York, Constitutional Hall in Washington, D.C., performed with the North Carolina Symphony Orchestra at a benefit for Shaw University. He has travelled all over America and around the world sharing his rich talents in gospel.

Dr. Benjamin L. Hooks
President N.A.A.C.P.

We acknowledge with appreciation and gratitude our thanks to Betsy Baen of Stix Baer & Fuller Portrait Gallery who took the picture for the album cover.

ALBUM COVER DESIGN: Jim Leonard, Penns Grove, N.J.

℗ 1980

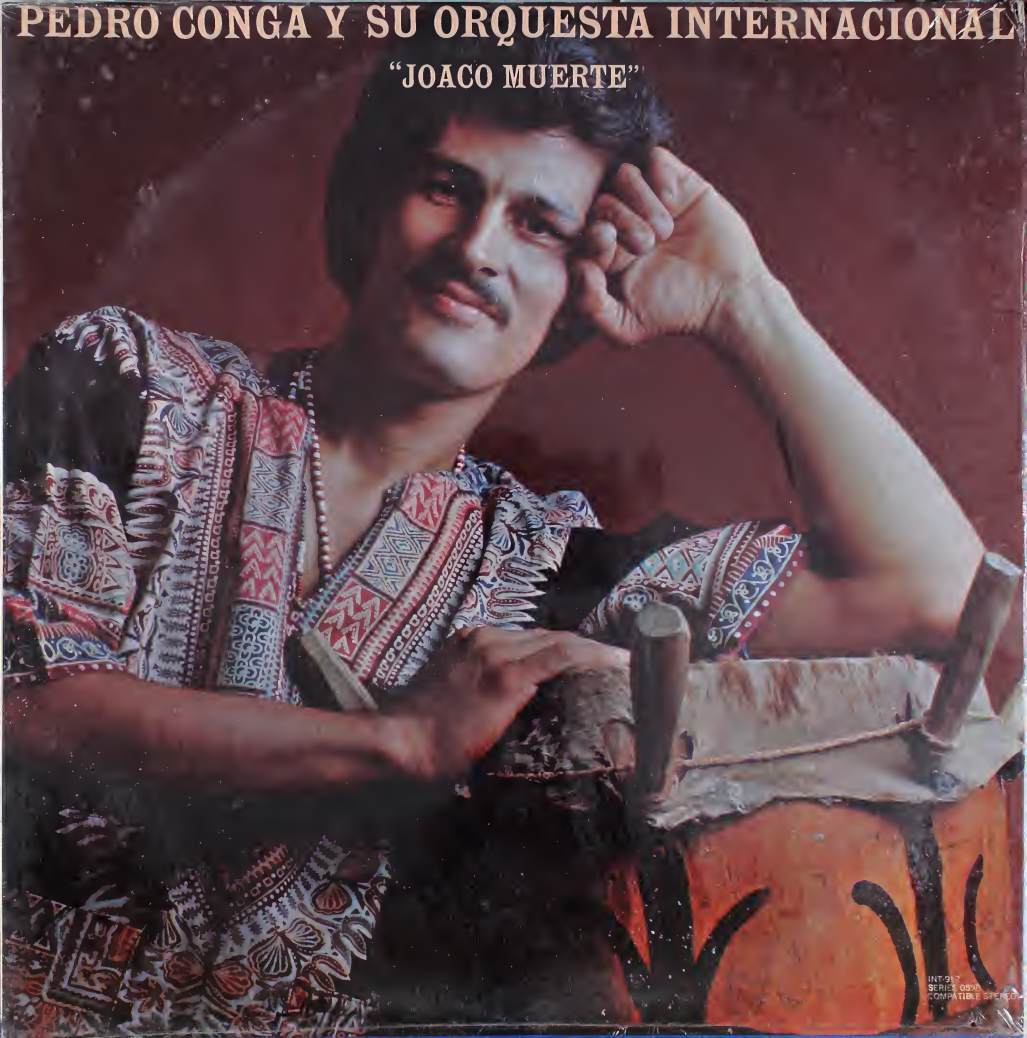
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PRODUCER/MILTON BIGGHAM
EXECUTIVE PRODUCER/FRED MENDELSOHN

SL 14558

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL

"JOACO MUERTE"



INT-917

SIDE A
JOACO MUERTE
TIMBILLA
DICE MATIAS
MELAO DE CANA

SIDE B
TOMA MI CORAZON
TAMBORILERO
PUERTO RICO
CON UN AMOR SE BORRA OTRO AMOR



Produced by: Jorge Millet & Rafael Viera

Arrengements by: Luis Diez, except "Joaco Muerte", "Timbilia", "Dice Matias" arranged by Jorge Millet

Personnel

Pedro "Conga" Lopez	— conga & leader
Elias Lopez	— 1st trumpet
Hector Rivera	— 2nd trumpet
Eufracio Ortiz	— 3rd trumpet
Roberto Cruz	— trombone
Bienvenido Lugo	— timbales
Raymond Gonzalez	— bongo
Wilfredo Rodriguez	— piano
Jose Castro Delgado	— bass
Hector Veneros	— tenor sax & flute
Silvestre Ayala	— vocals
Eliot Romero	— percussion & coro
Andy Montanez	— coro

Recorded at Echo Sound & Televicentro Sound, Inc., San Juan, Puerto Rico
Recording Directors: Jorge Millet & Elias Lopez
Mixed at La Tierra Sound Studios, New York City
Mixing Director: Louie Ramirez
Mixing Engineer: Irv Greenbaum
Photography by: Candido Ortiz
Album Design by: Pam Lessero

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INTERNATIONAL

LO-1001

Mike & Dave
Great Songs!
Best Wishes,
Mike

low
over
head
Records
℗ 1986

she's so insane
rocky top
sing through bread
drugs
the world may
not like me

havin' a party
dog fashion
get up get down
sometimes good guys
don't wear white
f**k everybody

MIKE,
THANKS FOR
YOUR SUPPORT
SCOTT

To Mike & Dave
Peace ♡
Rey

low overhead records / p.o. box 50691 / jacksonville beach fl 32240

SHE'S SO INSANE
(M. Fitzgerald)

My baby's like a flame
With a pretty face
Warming up my heart
Like a fireplace
But sometimes the flame
Just burns right out of control
She's a hell of a woman
One of a kind
But sometimes she acts like
She's out of her mind
And sometimes she thrills me
Down to my very soul
CHORUS:
She's so insane
She's got a fever on her brain
My baby's so crazy
But she sure is good to me

One day she'll be
Sweet and gentle
Next day so temperamental
I'll wonder if she's
Really on my side
All day we mey fuss and fight
Turn around, make love all night
She never fails
To keep me satisfied
CHORUS:
She's so insane
She's got a demon runnin' 'round
In her brain
My baby's so crazy
But she sure is good to me

She's everything a man couldwant
Provacative, yet nonchalant
She's so demure, she's photogenic
The girl can't help it
'Cause she's schizophrenic

She buys me clothes
And keeps me fed
Without her sweet love
I'd be as good as dead
But sometimes I think
She's the devil in disguise
If I could only figure her out
But she makes it a point
To keep me filled with doubt
And she always has that
Burning look in her eyes
CHORUS

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HAVIN' A PARTY (M. Fitzgerald)

We're havin' a party
A gala affair
All of your idols
Are gonna be there
Hollywood kingpins
And fashion queens
And faces you see
In magazines
Yes, we're havin' a party
I'm so exeited
Havin' a party
I'm just delighted

Out on the patio
Where the air is so eool
Playin' the stereo
By the swimmin' pool
Danein' and drinkin'
And carryin' on
Wo're gonna boogie
Til the breok of dawn
Yes, I'm havin' a party
I'm just delighted
(Tell you why)
I'm havin' a party
And you're not invited

Remember when you played the VIP
And all the rotten things
You said about me
Tell you now just what I'm gonna do
I'm gonna give it all baok to you
We'll be serving
The finest champagne
And don't you forget
Caviar and cocaine
The best-looking ladies
That money ean buy
It's all guaranteed
To keep us satisfied

Yes, we're havin' a party
I'm so excited
Havin' a party
You're not invitod
No you're not invited

You never invited me to yours
Go on, get out

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ROCKY TOP (B. Bryant-F. Bryant)

Wish that I was on old Rocky Top
Down in the Tennessee hills
Aint no smoggy smoke on Rocky Top
Aint no telephone bills
Onee I had a girl on Rocky Top
Half bear and the other half cat
Wild as a mink and sweet as soda pop
I still think about that
CHORUS:
Rocky Top, you'll always be
Home, sweet home to me
Good old Rocky Top
Rocky Top, Tennessee
Rocky Top, Tennessee

Onee two strangers climbed old Rocky Top
Lookin' for the moonshine still
Strangers aint come down from Rocky Top
I reckon they never will
Corn won't grow at all on Rocky Top
Ground's too rocky by far
That's why all the folks on Rocky Top
Get their corn from a jar
CHORUS

I've had years of cramped-up city life
Livin' like a duck in a pen
All I can say is it's a pity life
Can't be simple again
CHORUS

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DOG FASHION (M. Fitzgerald)

It's a world full of fakers
Plastic idols and image-makers
Where the real thing
Is seldom if ever seen
For a professional commission
You can buy respect and recognition
And be just another cog
In the machine, of

Dog fashion
Take me for a walk
Dog fashion
Just onee around the block
Dog fashion
How about a treat
I wanna watch 'em wag their tails
Like a bitch in heat

Where did I go wrong
Guess I don't belong
Why won't they let me have a chance
Every dog has his day
My mother used to say
But mama never told me
Dogs could dance

Dog fashion
Watch me do a trick
Dog fashion
I'll even fetch the stick
Dog fashion
Howling in the night
They say that my bark is
Much worse than my bite

Oot down
Now get back up
Roll over
Play dead
Go fetch
Beg, baby, beg

Dog fashion
It's a national passion

So away we go
Let's get on with the show
A second-rate talent next to none
She's all the latest rage
Star of screen and stage
Without a single gimmick
Left undone

Dog fashion
Turn it up real loud
Dog fashion
Faviov would be proud
Dog fashion
Stimulate my brain
This dog-eat-dog business
Is driving me insane

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SING THROUGH BREAD
(D. Roberts)

When I was a young boy
My mama pulled me off
To the side one day
When I was a young boy
My mama said,
Have you ever thought
What it would be like
To sing through bread?
Just to pick up a
Big fat slice of Merita
And stick it on your face
And sing through it
At the top of your lungs
Like this;
CHORUS:
I wanna sing through bread
I wanna sing through bread
(Don't you?)

When I was a young boy
The police would frequently
Pull me off to the side of the road
When I was a young boy
The cops would say, to me,
Why are you driving your car
Covering your face
With pieces of bread?
David, why are you doing that
You're covering your face
With bread, David
We don't allow that
Around here, David
CHORUS

When I was ayoung boy
The local minister
Would come to me and say,
David, I need to pray for you, son
When I was a young boy
The preacher said;
Why are you covering
Those graves, David
With pieces of bread?
You just lay 'em all across
In a perfect square
And sometimes you spell your name out

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DRUGS (M. Fitzgereld)

If you wanna fall down
Down on the ground
Do drugs
Act real dumb, be a skid row bum
With drugs
CHORUS:
It's your life, It's your life
It's your life
Drugs

Get lots of tail
In the county jail
With drugs
Go to bed and wake up dead
Do drugs
CHORUS

Go to bed and wake up dead
Do drugs
Set your face on fire
Like Richard Pryor
With drugs
CHORUS

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THE WORLD MAY NOT LIKE ME
(N. Fitzgerald)

I used to worry about
What people thought about me
Now I couldn't care less
As you can plainly see
They said I was stupid
They said I was strange
Well, maybe I am
But I'l never change
CHORUS:
The world may not like me
But thet's OK
There's only on thing
I've got to say,
Fuck everybody
Yeah, fuck everybody

They talked about me
A bunch of dirty lies
And then they laughed at me
Til they made me cry
But now they can ell
Just kiss my ass
'Causc I found myself
And I'm such a gas
CHORUS

I went the sideman route
Lord knows how I tried
I kissed a lot of ass
And I lost a lot of pride
No matter how much you give
They're never satisfied
The only way to please 'em
Is to commit suicide

They slandered my name
They said I was a fool
But they were just jealous
Because I'm so fucking cool
I'm ahead of my time
I'm a Renaissance man
If I make you look bad
I don't give a damn
CHORUS

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GET UP GET DOWN
(M. Fitzgerald-J. Graves)

You call me up
On the telephone
Tell me you love me
And you want to come home
Well, you can plead
Til your face turns blue
But you can't heve your cake, honey
And eat it, too (So, come on)
CHORUS:
Get up get down
On your knees
Get up get down
And say please

You left me stranded
Out in the dirt
Left me broken
And you left me hurt
Now you tell me
That you love me true
Well, come on over here, baby
And show me how much you do
CHORUS

Call it vengeance, honey
You can call it spite
You ran around
Kept me up all night
Now you gotta learn
How to treat a man right

Once there was a time
When you pushed me around
But tables have turned
Now I'm up and you're down
You wanted it all
Got nothing instead
Got to give a little
If you wanna get ahead
CHORUS

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SOMETIMES GOOD GUYS DON'T WEAR WHITE
(Ed Cobb)

I'm a poor boy born in the rubble
Some say my manners aint the best
Some of my friends
They get in little trouble
Some say I'm no better than the rest
CHORUS:
But tell your mama and your papa
Sometimes good guys don't wear white

Every day, baby, I work hard
And it's true at night
I spend a restless time
But all those rich kids
And all that lazy money
Can't hold a candle to my eyes
CHORUS

Good guys, bad guys
Which is which
The white-collar worker
Or the digger in the ditch
And who's to say
Who's the better man
Woll, I've always done the best I can

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FUCK EVERYBODY (M. Fitzgerald)

8 Depart from me, all ye workers of iniq-
uity; for the LORD hath heard the voice of
my weeping.

CREDITS, etc.

A JOINT VENTURES, LTD. Production

Produced & arranged by M. Fitzgerald
Associate Producer/Engineer:
Scott Sisson
Executive Producer: Raoul

Recorded & mixed on the Low Overhead
Mobile Unit
Mastered by Mike Fuller at Criteria

Cover design & layout: M. Fitzgerald
Additional artwork: Scott Sisson
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Michael Key, Key Graphics

Mike Angelo & The Idols management:
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PERSONNEL

She'e So Insane:
Mike Angelo-- lead & BG vcls, rhythm & lead gtr, acouetic gtr, handclaps
Scott Sieson-- drums, BG vcls, claps
Alan ("Animal") Close-- baee

Rocky Top:
Mike Angelo-- lead & BG vcls, rhythm & lead gtr, baee, harmonica
Scott Sieeon-- drums, BG vcls

Sing Through Bread:
Mike Angelo-- lead & BG vcls, rhythm & lead guitars, acoustic gtr, slide gtr, organ
Dave Roberts-- rhythm gtr, BG vcle, raga lead, maniacal raving
Alan Close-- bass, BG vcls
Scott Sisson-- drums, BG vcls
The Bread Boys-- BG vocals

Drugs:
Mike Angelo-- lead & BC vcls, lead & rhythm gtr, harmonica, percussion
Alan Close-- bass
Scott Sisson-- drums, percussion, BG vcls

The World May Not Like Me:
Mike Angelo-- lead & BC vocale, gtr, piano
Andy ("Rex") King: bass, BC vcls
Scott Sisson-- drums, BC vcls

Havin' a Party:
Mike Angelo-- lead & BG vcls, rhythm & lead gtr
Alan Close-- bass
Scott Sisson-- drums, BG vcls

Dog Fashion:
Mike Angelo-- lead & BG vcls, rhythm & lead gtr, eynth, cowbell, dogs
Alan Close-- base, lead vocal on bridge
Scott Sisson-- drums, dogs

Get Up Get Down
Mike Angelo-- lead vcl, rhythm & lead gtr, Farfisa organ
Alan Close-- bass
Scott Sisson-- drums

Sometimes Good Guys Don't Wear White:
Mike Angelo-- lead vcl, rhythm & lead gtr, bass, harmonica
Scott Sisson-- drums, BG vcls

Fuck Everybody:
Mike Angelo-- lead vcl, gtrs, organ
Andy King-- bass, BC vcls
Scott Sisson-- drums, BC vcls
The Westside Lunatic Fringe-- BC vcls & insanity



Scott, Alan and Mike warming up backstage at the Peppermint Lounge, NYC.

Joe Williams and the Northern Aires



Let Them Talk



Joe Williams and the Northern Aires

THE NORTHERN AIRES—a Gospel group hailing from New York City—organized in 1973 as father and son, consisting of five members who sang God's praises and played their instruments as well.

Since coming together as a great Gospel team, they have toured the country east, west, north and south, with other great Gospel stars, thrilling and pleasing Gospel Music lovers in their path.

With your prayers the Northern Aires will continue to sing God's praises wherever they travel. Not often enough is Gospel Music recorded and expressed as it should be.

After listening to this great album, you too will agree surely this group shall enter the record book or books, if you please, as one of America's greatest.

Hue Records salutes Sister Elizabeth Lewis for this exciting group, and may God bless each member one by one.

This album is a winner for Joe Williams and the Northern Aires...

Herman Ames

WNJR Radio, Newark, NJ
and B.E.T., Washington, D.C.

MEMBERS and MUSICIANS:
Joe Williams/lead vocal
Lee Cloud/lead vocal
Tyrone Cloud/vocal, bass, drums
Butch Stewart/keyboards
Derek Sutton/vocal, lead guitar
David L. Griffin/rhythm guitar

equipment manager



SIDE ONE

1. **Let Them Talk** - Written by Joe Williams (3:31)
2. **Trust In The Lord** - P.D. (4:06)
3. **Mother's Prayer** - P.D. (3:50)
4. **More Love (Instrumental)** - Joe Williams (3:01)

SIDE TWO

1. **Trouble Don't Last** - Written by Joe Williams (3:50)
2. **Where Jesus Is** - Joe Williams (3:08)
3. **Sweet By And By** - Joe Williams (3:07)
4. **More Love (Vocal Version)** - Joe Williams (2:55)

(All songs published by BMI)

Executive Producer: **HERB REESE**
Directed by **Joe Williams** *and* **Butch Stewart**
Recorded in New York City; Remixed in Charlotte, NC
Engineer: **Steve Haigler**
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All Music published throughout the world by **Herjac Music, BMI**

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Tibetan Buddhism
The Ritual Orchestra and Chants

Recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh, India
by David Lewiston



EXPLORER SERIES

Tibetan Buddhism
The Ritual Orchestra and Chants

Rituals of the Drukpa Kagyü Order

Lamas and Monks of Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh, India
The Venerable Khamtul Dongyu Nyima VIII, director
Recorded by David Lewiston

Music plays an integral role in Tantric Buddhism; it is seen as a means for transforming the whole stream of being into illumined awareness. The basic musical concepts and the teachings of Tantric Buddhism originally came to Tibet from India beginning in the 8th century of the Christian era.

The liturgy and music are composed by lamas, or by yogins who live in mountain solitude. They sing spontaneously in their illumined state, and disciples record these compositions in writing or commit them to memory. For group performance, the master first teaches the chants—consisting mainly of free verse or poems—to the monks or disciples, and then the instrumentalists are brought together and taught the orchestral passages. The chanting is conducted by the ûzay (master of liturgy) while the lopon (chief instructor) supervises the ensemble performance of ritual and dance.

In Tibetan music theory, the primordial sound *A* is recognized as the source of all sound and speech as well as the substratum of silence. It is an all pervasive medium through which the inherent unity of all things may be realized, transcending the duality of "I" and "other," good and bad, and the like.

Infinite varieties of sound and speech arise from the primordial *A*. The basic sounds with their tonal ranges are *ae* (stressed), *i* (sharp), *o* (high), and *oo* (low). The chanting is based upon these pitches. However, for more complex chants as many as twelve pitches may be used. Minor liturgies use only one or two pitches, while major liturgies employ a wider range.

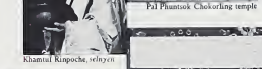
Chanting is recognized as a powerful medium for inward transformation, since it is a dynamic form of meditation. Its character is determined by emotional states, intellectual vision, and by the intended purpose. For instance, a slow, gentle chant is used to pacify the mind's disquiet. A tune with a forceful rhythm, in fast tempo, is used to destroy inborn evils. Some of the pitches sung by male voices are likened to the sound of a celestial dragon, a great waterfall, or the roaring of lions and tigers, while female voices resemble heavenly singers and nightingales. The lowest and highest pitches are said to be identical with a celestial drum, and with the voice of Brahma—the creator of the world, according to ancient Indian mythology.

The Instruments

The ritual orchestra consists of a pair of shawms (*gyaling*), a pair of five-foot-long horns (*bubak*), a pair of longer horns with very large bells (*dungchen*), a pair of conches (*dungkar*), a pair of human thighbone trumpets (*kangling*), two sets of cymbals (*sehyen*), drums (*nga* and *damaru*) and handbells (*drilbu*).

The *gyaling* is the principal melody instrument; it is probably a Tibetan adaptation of the Indian *shahnai*. The *bubak* and *dungchen* provide the bass line of the music. According to tradition, these brass horns were created in the 8th century to welcome the International Buddhist Synod, held at Samye, Tibet's first monastery. Novices usually play the conch, sounding high-pitched sustained notes in unison or else playing a *glissando* that ascends from a low note to a sustained high note. The *kangling*, a trumpet traditionally made from a human thighbone, but also made from brass, is an essential component in Tantric rituals. The leader of the orchestra usually plays a set of cymbals, with which he directs the ensemble. Two types of drum are in regular use. The most common form of the *nga* is a large, shallow, two-headed drum (18-24 inches in diameter, approximately 6 inches thick) held by a long handle attached to the wooden frame; it is struck with an oddly curved drumstick. For Tantric rituals the *damaru* is required. Originally this drum consisted of two cupolas—the cup-shaped part of the human skull—joined back-to-back and covered with drumskins; gourds may also be used instead of skulls. Attached to the sides of the drums are cords, with pellets at the end. As the drum is rotated rapidly back and forth, the pellets strike the drumheads, giving the instrument its characteristic sound. Traditionally, the *damaru* was the drum of the deity Shiva. The handbell (*drilbu*), which plays a key role in the rituals, is used together with the *dorje*, the ritual scepter, to symbolize the union of wisdom and compassion.


Pal Phuntsok Chokorling temple


Khamtul Rinpoche, sehyen

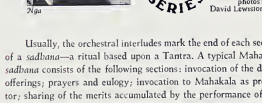

Text excerpt from the Mahakala ritual with music notation


Bubak, radong, dungchen


Drukpa Dhungsay Rinpoche, damaru & drilbu


Dungkar


gyaling


Nga

EXPLORER SERIES

photos: David Lewiston

Usually, the orchestral interludes mark the end of each section of a *sadhana*—a ritual based upon a Tantra. A typical Mahakala *sadhana* consists of the following sections: invocation of the deity; offerings; prayers and eulogy; invocation to Mahakala as protector; sharing of the merits accumulated by the performance of this ritual. Each of these sections is followed by an instrumental interlude, which gives the participant an opportunity to perform the visualization described in the text. Thus the first section, the invocation, describes the form in which Mahakala is to be visualized, and the actual visualization is performed during the instrumental interlude.

The Monastery

Pal Phuntsok Chokorling is a new monastery which stands in the Tashi Jong Tibetan Crafts Community, in the foothills of the Indian Himalayas. The community consists of about 250 Tibetan refugees —200 lay people and some 50 celibate monks. Here, they are able to follow their religion while preserving their age-old culture and crafts. The successful settlement of the community and the revival of the monastery have been due largely to the abbot, the Venerable Khamtul Dongyu Nyima VIII. He is a revered guru and an accomplished master of sacred art, sculpture, dance, poetry, and chanting; the extremely high calibre of chanting heard here is the direct result of his teaching. Moreover, his leadership of the new community has shown him to be an inspired administrator.

The Drukpa Kagyü, a sub-school of the Kagyü Order, owes its name to the founding of a monastery at Ralung in southern Tibet in the year 1204 by Drogon Tsangpa Gyarey. As construction began, a terrifying thunder was heard, which Tibetans call the voice of *druk*—the celestial dragon. This was considered a highly auspicious sign, and thus the monastery became known as Druk Ralung, and the Order, Drukpa Kagyü.

Side One (27:11)

1. *Padma Sambhava Tsechu Sadhana: Invocation* (14:28)

This invocation to Padma Sambhava from the *Tsechu* (service for the 10th day of each Tibetan month) is performed at most Tibetan monasteries. It was composed by Khamtul Kunga Tenzin III in the 16th century. Padma Sambhava was an Indian Tantric meditation master who in the 8th century subdued the demons of shamanic Tibet and made it possible for Buddhism to flourish there.

HUM.
Born in the north-west country of Urgyen
In the pollen heart of the lotus
Marvelous the perfection of your attainment
And therefore are you famous as the Lotus Born.
Surrounded by your circle of many dakinis
It is you in whose footsteps I tread.
Give me your blessings and come to me.
From your supremely sacred place
Descend.

2. *Mahakala Sadhana: Dunkye* (12:26)

This ritual is the external invocation from the Mahakala liturgy. In the *Dunkye*, the deity of the liturgy is visualized in front of the practitioner. Mahakala, the "great black lord of transcending awareness," is the wrathful aspect of Chenresig, who personifies Buddha's compassion. Mahakala personifies the aspects of the awakened state of mind that protect the teaching by destroying the manifestations of ego.

Side Two (25:43)

1. *Mahakala Sadhana: Dakye*

During this internal invocation, the practitioner visualizes himself as Mahakala. Like the *Dunkye*, this passage is from the Mahakala *sadhana* composed by the great 16th-century teacher Padma Karpo. He selected the texts (rewriting and clarifying obscure passages), composed the chants and instrumental interludes, and wrote a commentary upon the liturgy.

LOBSANG LHALUNGPA
and DAVID LEWISTON

Cover illustration/Tibetan *t'anka* of Padma Sambhava, photographed by David Lewiston

mastering/Robert C. Ludwig (Masterdisk Corp.) • coordinator/Teresa Sterne • design & art direction/Paula Bisacca
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PVC 101
PVCC 101

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Side One

1 Empire of the senses
2 Hope for the heartbeat
3 Waiting for voices
4 A private view
5 Eros arriving
6 The bride of christ in autumn

Side Two

1 When your dream of perfect beauty comes true
2 Flaming desire
3 Portrait of jan with flowers
4 The crystal escalator in the palace of god department store
5 Echo in her eyes (the lamps of oblivion)
6 The october man

Music and lyrics by Bill Nelson.

All instruments and voices by Bill Nelson with thanks to Bogdan Wiczling for drums on 'The october man' and to Jan Nelson for vibraslap on 'Empire of the senses'.

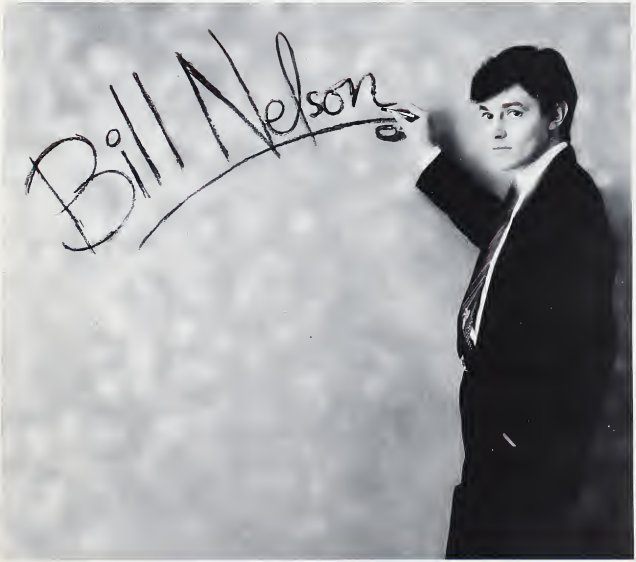
A Nelson Production for Happytronics Ltd.

Recorded between spring and winter 1981 at Ric-Rac Studios (Leeds), and Rockfield Studios (Monmouth).

The material on this album constitutes approximately half of the total recordings made at various intervals between April and November 1981. The remainder will hopefully appear in various forms throughout the coming months.

Bill Nelson 1982

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BILL NELSON

Engineered by Ted Sharp, Pat Moran, John Leckie, Mick Robson and Bill Nelson mastered by Ray Staff and Bill Nelson at Trident Studios, (London).

Cover concept by David Claridge/Bill Nelson

Cover photographs by Sheila Rock

Siva Nataraja (lord of the dance) 10th century a.d.

Many thanks to the Victoria and Albert Museum for their kind help.

For details of the Bill Nelson club magazine, releases and merchandising send SAE to; Bill Nelson, P.O. 134A, Thames Ditton, Surrey.

PVC 101 (A B)

EMPIRE OF THE SENSES

Fools desire the things forbidden as . . . .
of this rale we are all prisoners
in the empire of the senses . . . .
in the empire of the senses . . . .
is there life beyond the curtain?
all these things are so uncertain . . . .
in the empire of the senses,
in the empire of the senses . . . .
break the rule of outside stimulus . . . .
storm the gates and free the prisoner . . .
from the empire of the senses,
from the empire of the senses . . . .

HOPE FOR THE HEARTBEAT

Kisses on wings or the lure of destiny,
love over sex over lust over ecstasy,
tender or brittle, take your chance,
come to your senses, enter the trance . . . .
hope for the heartbeat . . . .
hope for the heartbeat . . . .
here is a rumour I have heard,
you believe in your past like a weeping bird,
well, here we stand on the naked edge,
the view from here really takes my breath away . . .
hope for the heartbeat . . . .
hope for the heartbeat . . . .
girl with the mouth of microphone,
you kiss my lips and I kiss your chrome,
sleep is the key to another world,
the things I dream nearly blow my mind away . . .
hope for the heartbeat . . . .
hope for the heartbeat . . . .

A PRIVATE VIEW

I've been walking in the rain,
I've been swimming through the air again,
I've been floating in the blue,
I've been coming to my own rescue . . . .
I take another brief dip in the indifference of fools,
I see a whole new me;
I see a whole new you . . . .
I've been glowing in the dark . . . .
I've been fooling with a naked flame . . . .
I've been quoting this and that,
I've been talking in my sleep again . . . .
Is this the nature of the beast?
am I the creature you pursue?
is this for general release?
or just a private view . . . .?
I've been spinning like a top,
I've been changing my time,
I've been skating on thin ice,
I've been making heaven's rendevouz . . .
I've been thinking about me and you . . . .
I've been thinking about me,
I've been thinking about me and you . . . .
I take another brief dip
in the indifference of fools . . . .
I see a whole new me,
I see a whole new you . . . .
is this the nature of the beast?
am I the creature you pursue?
is this for general release?
or just a private view . . . .?

EROS ARRIVING

Curtains are closing
over my windows,
waiting for someone
who knows where the time goes . . . .
this time it's working,
bodies undercover . . . .
every moment
belongs to another . . . .
here without warning,
the end of my tether . . . .
I watch from the doorway,
some things take forever . . .
curtains are closing
over my windows,
waiting for someone
who knows where the time goes . . .
this time it's working,
bodies uncover,
every moment
belongs to another . . . .
eros arriving . . . .

FLAMING DESIRE

Flaming desire, flaming desire,
open your heart to my flaming desire,
Love turns to lust, ice into fire,
open your heart to my flaming desire . . .
How quickly, how quickly desire returns,
I open your hand and the weapon still burns,
hold me and turn me in circles again,
dance in the space between pleasure and pain,
flaming desire, flaming desire,
open your heart to my flaming desire,
love turns to lust, ice into fire,
open your heart to my flaming desire . . . .
sea creature/sex creature, woman in love,
a slip of the tongue
or the hand in the glove,
kiss me and wound me
again and again,
faster than beauty
our beast is unchained . . . .
flaming desire, flaming desire,
open your heart to my flaming desire
love turns to lust, ice into fire,
open your heart to my flaming desire . . . .

THE CRYSTAL ESCALATOR IN THE PALACE OF GOD DEPARTMENT STORE

We were riding the escalator
in a dream department store,
all around us things were changing
in our dream department store . . . .
we were riding the escalator
in a dream department store,
stay awhile, stay forever,
in our dream department store . . . .

THE OCTOBER MAN

I am the october man,
I dream of many things,
this is my desire . . . .
this melancholia,
this lure of golden wings,
isolation . . . .
I am the october man,
I live for no-one,
this is my damnation . . . .
I dream of many things,
the rape of angels,
transformation . . . .
this odour of desire,
these fumes of funeral fire,
this is my celebration,
I am the october man,
I dream of many things,
this is my desire . . . .

LA BELLE ET LA BÊTE

"LA BELLE ET LA BETE"
(Beauty And The Beast)

Music composed and played by Bill Nelson for the Yorkshire Actors Company production of Jean Cocteau's Classic Film.

SIDE ONE

1 OVERTURE
2 THE FAMILY
3 SISTERS AND SEGAN CHAIRS
4 IN THE FOREST OF STORMS
5 THE CASTLE
A THE GATES
B THE CORRIDOR
C THE GREAT HALL
D DREAMS (THE MERCHANT SLEEPS)
E FEAR (THE MERCHANT WAKES)
6 THE ROSE AND THE BEAST
7 MAGNIFICENT (THE WHITE HORSE)
8 BEAUTY ENTERS THE CASTLE
A THE DOOR
B THE MIRROR
C CANDELABRA AND GARGOYLES
9 BEAUTY AND THE BEAST

SIDE TWO

1 TRANSITION NO. 1
2 TRANSITION NO. 2
3 THE HUNT
4 THE GIFT
5 THE GARDEN
6 TRANSITION NO. 3
7 TRANSITION NO. 4
8 THE TRAGEDY
9 TRANSITION NO. 5
10 THE ENCHANTED GLOVE
11 TEARS AS DIAMONDS (THE GIFT REVERSES)
12 THE BEAST IN SOLITUDE
13 THE RETURN OF MAGNIFICENT
14 TRANSITION NO. 6 (THE JOURNEY)
15 THE PAVILION OF DIANA
16 TRANSFORMATION NO. 1
17 TRANSFORMATION NO. 2
18 THE FINAL CURTAIN

TECHNICAL SPECIFICATION

Written, played and recorded by Bill Nelson at The Echo Observatory, Yorkshire, January, 1982.

Tape Recorders used were:
One Fostex A8 Quarter inch eight track
One Revox B77 Stereo master machine

Mixing Desk and Monitoring:
One Fostex Model 350 eight channel desk
One Rotel RX152 MkII Tuner/Amplifier
One Pair of Tannoy Little Red Monitor Speakers

Outboard Equipment comprised:
One Fostex Model 3050 Digital Delay Unit
One Eventide Model 910 Harmoniser
One Marshall Time Modulator
One M.X.R. Phase 100

Instruments played were:
One Casio MT 30 Polyphonic Keyboard
One Casio V.L. Tone (VL-1) Synthesiser
One Mini-Moog Synthesiser
One A.R.P. Omni String Machine
One set of Bergerault Marimbes
One Chorderharp
One Roland T.R.808 Drum Machine

Instrument Amplification:
One Roland Jazz Chorus Amplifier

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Bill Nelson
P.O. 19AA, Thames Ditton, Surrey

"LA BELLE ET LA BETE". (Beauty and the Beast), is the second of my instrumental compositions for the Yorkshire Actors Company. It was recorded during the early part of 1982 at my home studio, 'The Echo Observatory', in Yorkshire. Part of the cost of its recording was met by an Arts Council grant.

Beauty and the Beast is reasonably well known as a fairy tale. It was written by Mme. Le Prince de Beaumont during the 18th Century and eventually became the inspiration for one of Jean Cocteau's greatest films. Made between August 1945 and June 1946, the film itself is a cinematic jewel, rich with beautiful images and saturated with alluring skill and precision. Cocteau was an alchemist amongst artists and the bitter-sweet irony of Beauty and the Beast was perfectly suited to his poetic vision.

The Yorkshire Actors Company, under the direction of Andy Winters, have transformed this cinematic tour-de-force into a densely enigmatic stage production. Although performed without recourse to filmic tricks, sets or elaborate lighting, the play manages to convey the conflicts and contrasts between the 'other weirdliness' of the Beast's castle and the soundscapes of Beauty's family life. The result is a kind of 'human cinema' where gesture, dialogue and music alone replace the elaborate mechanics of the film we'rld.

Creating the music for the stage production posed several problems. My previous work for the Yorkshire Actors Company, 'Das Kabinet' (The Cabinet of Doctor Caligari), involved a kind of surrealist expressionism, all angles and dark shadows, in keeping with that production's stylised acting techniques. The romantic nature of Beauty and the Beast, however, demanded a softer approach, something more akin to impressionism. Also, being something of a Cocteau devotee, I was dangerously familiar with George Auric's wonderful score for the original film. As with 'Das Kabinet', I had a somewhat limited period of time in which to complete the work and an equally limited amount of equipment with which to record it. In direct contrast to my more mainstream recordings, the techniques employed here are relatively simple although this 'simplicity' in itself serves no other purpose than to capture unawares the essence of poetry.

Within the finished music can be found references to George Auric in the use of amplified snare drum rolls, Gyorgy Ligeti for the montage of chord and choral effects, and to Erik Satie for his oblique harmony and purity of line. Hopefully, these influences are absorbed naturally into the overall soundscape, providing both a personal tribute and a key of reference for the discerning listener. The composition also makes extensive use of various 'natural' sounds which help to establish a sense of 'place' and 'time' within several of the pieces.

It seems that my work, by necessity, relies on intuition and inspiration for its effect rather then on academic exploitation of technique and for this reason there is much that could be considered 'untutored' about the construction of 'La Belle et la Bete'. Nevertheless, I believe that the work embodies at its core a poetic 'rightness', ultimately transcending such considerations.

As an aid to those unfamiliar with the story, I have included a brief scenario for each piece of music. I hope you have as much pleasure listening to it as I had creating it.

Bill Nelson

March 1982.

SCENARIO

'OVERTURE'
Though not strictly an overture in the traditional sense, this opening piece serves to focus the audience's attention on the stage prior to the appearance of the actors. It employs some of the tape montage techniques used in the later action sequences as well as 'found' sounds such as industrial looms and motors. These latter devices are intended to parallel George Auric's use of the snare drum roll in the original score for Cocteau's film.

'THE FAMILY'
At this point the actors appear on stage for the first time. They present a tableaux of Beauty's family, set in the house of her merchant father. Beauty has two somewhat spiteful sisters, Adelaide and Felicie; one brother, whose name is Ludovic, and a rather arrogant boyfriend by the name of Avenant. In both the film and the stage production, Avenant, the Beast and the Prince are the end of the story, are all played by the same actor.

'SISTERS AND SEGAN CHAIRS'
Beauty's sisters pick their way through the squalor of the yard outside the merchant's house to wake the servant boys who must carry them, on a short journey in two ornate sedan chairs. The four boys, ridiculously out of step with each other, give the sisters an uncomfortable ride to their destination.

"IN THE FOREST OF STORMS'
Just prior to this sequence, we learn that one of the merchant's ships has arrived at the harbour bringing him new found wealth. People of fashion who had previously ignored him again make their calls. Felicie and Adelaide clamour for dresses and jewels whilst Ludovic borrows money from a moneylender in anticipation of the riches to come. As her father rides away to the harbour, Beauty asks only for the gift of a rose…the sisters are scornful of this request.

Upon reaching the harbour, the merchant learns that his creditors have got there first, seizing both ships and goods. The merchant, now penniless, attempts to ride back home through the dense forest, even though night has fallen and a storm is about to break…

'THE CASTLE'
Soon the marchant is hopelessly lost in the forest. Suddenly, the branches of the nearby trees part and there, in a clearing, is a fabulous Gothic castle. He dismounts…

Part A 'THE GATES'
Unaided by mortal hands, the immense gates of the castle swing wide. The merchant mounts the wide stone steps leading to the castle door.

Part B 'THE CORRIDOR'
Cautiously, the merchant enters the castle. He finds himself in a long corridor where candles, held by human arms emerging from the walls, light of their own accord to show the way ahead. Disembodied voices call his daughter's name…

Part C 'THE GREAT HALL'
At the end of the corridor the merchant finds a huge hall where a fire is blazing and a table is laid for dinner. Alone in the room, except for several statues whose heads seem to turn to watch his every move, the merchant sits at the table to eat.

Part D 'DREAMS' (The merchant sleeps).
After eating and drinking, the merchant falls into a deep sleep. The hall clock strikes 5 a.m.…

Part E 'FEAR' (The merchant wakes).
Startled by the growl of a strange beast coming from somewhere outside the castle, the merchant wakes and panics. Leaving the hall, he runs back down the corridor and out into the grounds where, above the noise of the insects, the sounds of a powerful animal can be heard in the undergrowth.

'THE ROSE AND THE BEAST'
Attempting to flee the castle grounds, the marchant passes a rose bush. At its centre is a perfectly formed rose. Remembering Beauty's request, he leans over and plucks it. At that moment, the Beast leaps out from the undergrowth and confronts the merchant. The Beast is a supernatural creature who looks, in cross and stance, like a great nobleman, except that his hands and face are those of a beast of prey… The merchant's heart sounds with fear as the Beast informs him that his name is Beauty to the castle as a penance for stealing the rose. Failure to do this will result in the merchant's death. The Beast then brings a white stallion from the castle's stable. The stallion's name is 'Magnificent.

The Beast tells the marchant that the stallion will carry him home but he must promise to return the horse, with his daughter on its back, to the castle where Beauty must then remain for the rest of her life…

'MAGNIFICENT' (The White Horse).
The merchant reaches home and tells his family the sad news. Beauty volunteers to go to the Beast in order to save her father's life. Although he forbids this, she slips out of the house and climbs onto Magnificent, who gallops off with her into the forest.

'BEAUTY ARRIVES AT THE CASTLE'
Eventually, Magnificent arrives at the Beast's castle where Beauty dismounts and enters the gates.

Part A 'THE DOOR'
At the end of the castle's mysterious corridors is the door to Beauty's new room… She cautiously enters…

Part B 'THE MIRROR'
In the room is a magic mirror. As Beauty looks into it, her clothes are transformed into the robes of a princess.

Part C 'CANDELABRA AND GARGOYLES'
The enchanted candelabra spin around after Beauty in a mock dance. Stone gargoyles look down from the walls and leer at her new clothes…

'BEAUTY AND THE BEAST'
Beauty is suddenly confronted by the Beast. She faints. The Beast picks her up and majestically carries her to a bed whose sheets roll back of their own accord. After leaving her down, he prowls the room, watching and waiting for her to regain consciousness.

'TRANSITION NO. 1'
Beauty revives. The Beast says he will meet with her again tomorrow at dinner in the great hall. He exits. Night turns into day and day into night. The hall clock chimes…

'TRANSITION NO. 2
At dinner, the Beast tells Beauty that she must remain at the castle until such time as she falls in love with him. She replies that she could never fall in love with such a hideous creature. Deeply offended, the Beast leaves the great hall.

'THE HUNT'
Whilst wandering in the castle grounds, Beauty comes across the Beast hunting a young deer. Unknown to the Beast, she hides in the bushes and witnesses the chase and eventual slaughter of the deer. The Beast tears at the flesh with his bare hands. Partly excited, partly disgusted by his own savage instincts, he wanders off in search of Beauty…

'THE GIFT'
Beauty hurries back to her room in the castle where she finds the Beast looking for her. Surprised by her entry, the Beast says that he has brought Beauty a gift. With a sweep of his hand, he magically conjours up a pearl necklace out of thin air…

'THE GARDEN'
Time has passed and Beauty's heart has softened somewhat towards the Beast. They walk in conversation together through the castle's lush garden. It is a summer evening. Sad birds sing in ancient trees. The air is heavy with perfume. Beauty scoops water from the stream and allows the Beast to drink from her hands as a way of showing trust. The Beast is touched by this gesture… This is perhaps the most tender moment between the two of them that we will witness.

'TRANSITION NO. 3'
As the days go by, and despite her growing fondness for the Beast, Beauty misses her family more and more. That night, at dinner in the great hall, she chastises the Beast for being late.

'TRANSITION NO. 4
The Beast asks Beauty if she has a boyfriend back at home. Beauty replies that she has. When the Beast asks his name and Beauty replies 'Avenant', the Beast appears to be mortally wounded and runs from the great hall in anguish…

'THE TRAGEDY'
By means of the magic mirror, Beauty sees that her father has become seriously ill. His financial position is even worse…

'TRANSITION NO. 5'
Back at the merchant's house, the moneylender is heartlessly stripping every piece of furniture. Ludovic and Avenant get into an argument with him which turns into violence. There is a struggle and the moneylender is knocked unconscious. Ludovic steals the moneylender's pocketwatch from his waistcoat. Time moves on. Meanwhile…

'THE ENCHANTED GLOVE'
At the castle, Beauty explains the situation to the Beast and begs him to let her visit her dying father. The Beast, touched by her concern, agrees to let her go provided she returns to the castle within eight days. To show his trust in Beauty he explains that he owns several magical objects which are the ultimate source of his power. He gives her a glove from an enchanted suit of mail which will take her wherever she wishes, and a golden key which will open the Pavilion of Diana. The Pavilion of Diana is located within the castle grounds and contains treasures which no-one must touch, neither he and Beauty will die. Beauty then dons the enchanted glove and is magically transported from the castle to her father's house where he lays seriously ill…

'TEARS AS DIAMONDS' (The Gift reversed).
At home, Beauty is moved to tears by her father's sad fate. Her tears are supernaturally transformed into diamonds which she gives to her father. Her two sisters, bitterly jealous of her by this time, trick her into staying at home so that they can steal the Beast's golden key from her. Beauty gives the sisters her pearl necklace but it turns into rope as soon as they touch it.

'THE BEAST IN SOLITUDE'
The Beast paces the corridors of the castle, desperate for Beauty's return.

'THE RETURN OF MAGNIFICENT'
Able to bear his solitude no longer, the Beast sends Magnificent to Beauty's home to bring her back to him. However, Ludovic and Avenant, with this time possession of the stolen key, decide to return on the horse in Beauty's place, and rob the Pavilion of Diana of the Beast's treasure…

'TRANSITION NO. 6' (The Journey)
Beauty grows concerned for the Beast. She looks into the magic mirror which shows her that he is dying because of her failure to return to the castle. Donning the enchanted glove once more, she makes another magical journey…

'THE PAVILION OF DIANA'
Meanwhile, Ludovic and Avenant have arrived at the castle and located the Pavilion of Diana. After breaking its glass roof, Avenant lowers himself down to reach the treasure. The statue of the goddess Diana beneath him comes to life and shoots an arrow into his back. He falls…

'TRANSFORMATION NO. 1'
Dead leaves blow madly through the Pavilion of Diana and around the body of Avenant, whose features slowly transform into those of the Beast…

'TRANSFORMATION NO. 2'
By this time, Beauty has arrived at the castle. She locates the Beast who is lying in the fountain in the garden. He is dying. As Beauty's tears fall on him he is magically transformed into a prince.

'THE FINAL CURTAIN'
The prince asks Beauty to come away with him and be his wife. Beauty stares at this stranger in a state of shock, totally unsure of her feelings towards him. The prince, acting as if they were lovers, puts his arm around her and leads her away from the scene. Beauty refuses to look the prince in the eyes but stares longingly at the spot where the Beast had lain dying. As they slowly fade into the distance, wedding bells turn into funeral bells…


MAN OF THE LIGHT
ZBIGNIEW SEIFERT
7077
5/31/13
DOUBLE DECKER RECORDS
$ 1.00

7077

ZBIGNIEW SEIFERT
MAN OF THE LIGHT

Zbigniew Seifert	violin
Joachim Kuhn	acoustic piano
Cecil McBee	bass
Billy Hart	drums
Jasper van't Hof	electric piano and organ (on B, 2 only)

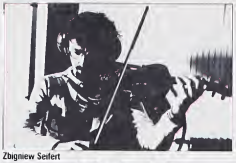
Side I

CITY OF SPRING (Abigniew Seifert) 6'37
MAN OF THE LIGHT (Zbigniew Seifert, Edition Swington) Dedicated to McCoy Tyner 9'45
STILLNESS (Zbigniew Seifert/ Cecil McBee) Duo Zbigniew, violin — Cecil, bass 5'00

Side II

TURBULENT PLOVER (Zbigniew Seifert, Edition Swington) 7'27
LOVE IN THE GARDEN (Zbigniew Seifert, Keytone Music) Duo Zbigniew, violin — Jasper van't Hof, electric piano and organ. 6'12
CORAL (Zbigniew Seifert, Edition Swington) Dedicated to my violin teacher, Prof. Stanislaw Tawroszewicz. 6'54

Joachim Kuhn appears by courtesy of Atlantic Records


Zbigniew Seifert


Billy Hart


Joachim Kuhn


Cecil McBee


Jasper van't Hof

ZBIGNIEW SEIFERT

Two quotes as a beginning – one about Zbigniew Seifert, the other by him. McCoy Tyner, during the Berlin Jazz Festival of 1976: "I am grateful to you for introducing me to Zbigniew and glad that he played his tapes for me. I've never heard such a violinist before."

And Zbigniew Seifert himself. "What I play on the violin, I imagine being produced by the saxophone. I admire Coltrane and try to play as he would if his instrument were the violin. That's probably the reason that I avoid playing my instrument in the usual way, with all the well-known effects. As far as I'm concerned, I follow the path taken by Coltrane . . ."

The musicians themselves have known it for a long time. Zbigniew Seifert is the next great violinist on the jazz scene.

Seifert, born in Cracow, Poland in 1946 was introduced to West Europe at first through the Berlin Jazz Festival 1969 where he performed as a member of the Tomasz Stanko Quintet. That was the beginning of a great career that led to recording sessions and concerts with a host of top musicians: Hans Koller, Joachim Kuhn, Michal Urbaniak, Philip Catherine, Volker Kriegel, Chris Hinze, Albert Mangelsdorff, Jasper van t'Hof, Charlie Mariano, Wolfgang Dauner, Mike Gibbs, and at the Monterey Festival of 1976, with John Lewis and Richard Davis.

Seifert: "When I studied music at home in Cracow, Poland, the violin was my main instrument. But at that time I only played classical music – much of the Romantic, Russian and Polish composers of the nineteenth century. And then there was Bach; for me, he was a Romantic. Not from a stylistic point of view, but from the way I felt his music. Of course, I could play Tchaikovsky's Violin Concerto. That's why I have no technical problems at all. It was more of a problem to transpose the jazz experience, jazz articulation, and jazz improvisation to the violin.

My introduction to jazz was actually an accident. I imagined that it would be easier to get to know girls if I played jazz. But after only half a year, I already knew that I was hooked and would stick with it. I actually only took my state exams on the violin to please my Mother. The first jazz concert that I ever heard was by Eje Thelen, the Swedish trombonist, in Cracow. The first jazz record that I ever owned was Coltrane's "Blue Train". Both were great influences. I've always looked for the meaning in jazz, which really exists only in Coltrane's music. And I still search for it today.

The first group I belonged to was that of Tomasz Stanko, the Polish trumpeter. From him I learned how to produce free music – not only in the jazz sense, but improvised, collective free music. It was an uncanny, lyric kind of music – Slavic, Romantic – that was our specialty.

When I came to the West, Joachim Kuhn helped me tremendously, and not only musically. He gave me an awareness of myself. I had already heard him in Warsaw when I was sixteen or seventeen. Joachim comes from East Germany, and East German musicians can perform a great deal in Poland.

Zbigniew had a special success at the annual concert of the Donaueschinger Music Festival in October, 1976, when he played unaccompanied duos with Albert Mangelsdorff. Mangelsdorff at that time: "The intuition of Zbigniew is wonderful. Among all the musicians I can think of, he's the one to whom I can best relate at this time . . ."

A few months later, in the beginning of 1977, came his first recording session in the USA. It was produced for Capitol by Chris Hinze and John Lee and used a huge orchestra which included some of the very top New York musicians, including some from Miles Davis' circle. Inside of just a few days, "Zbiggy", which is his nickname, became an inside tip among many New York musicians. The group "Oregon" invited him immediately to a record session. Billy Hart recommended him to everyone he knew. Jeanne Bracken, Kenny Barrow and Buster Williams invited him to nice club appearances . . . Zbiggy: "I guess that people knew of me already through musicians who had heard me in Europe. I immediately felt at home in New York and I understand what the special something about that city is. It's no wonder that so much good music is produced there. Whoever remains only in Europe could never understand it. My piece, "City of Spring" has something of this atmosphere, even if it was already composed earlier. The "City of Spring" is Manhattan."

Zbigniew Seifert's music has a double basis: his classical background and his love for the playing of Coltrane and McCoy Tyner. The "Chamber Music" Zbigniew can be heard in the two duos on this record. That with Cecil McBee (the five overdubbings almost achieves the effect of a small chamber orchestra) and that with Jasper van t'Hof. "I met Jasper in 1973 at the New Jazz Meeting of the Southwest German Radio in Baden-Baden, and there's been a special bond between us since that time. The piece, "Love in the Garden" is a remembrance of a concert that we gave in the sculpture garden of the New National Gallery in Berlin, as part of a concert series called "Jazz at the Garden". I'll never forget that concert."

And the "Coltrane" Zbigiy swings in the other pieces on the record, especially in "Man of the Light", which is dedicated to McCoy Tyner. The man in question is, of course, Tyner himself. "The piece has an Elvin Jones feeling. Billy Hart is really wonderful. As a matter of fact, I'm very happy about the rhythm section. It's the best thing that could have happened to me."

Whoever writes about Zbigniew Seifert must also write about the human being Z.S., human, cooperative, modest, sensitive in a way that many who have often been in Poland would feel to be polish in the best sense of the word. Michal Urbaniak: "His spirit is strong. He is stronger than anything that might happen to him. That's why he'll overcome everything."

Zbigniew Seifert belongs to the ranks of outstanding Polish jazz musicians that have made their country one of the most interesting of the world's jazz scene. The names among these ranks include Komeda, Tomasz Stanko, Michal Urbaniak, Urszula Dudziak, Adam Makowicz, Zbigniew Namyslowski and they lead straight to Seifert. Zbiggy's music is universal. It can be heard and understood in the entire world. But for those who know Polish music in general and Polish jazz in particular: there's a special attraction when they recognize the unmistakably Polish elements in Zbigniew's compositions and improvisations. Joachim Kuhn also sensed it: "One feels his Polish roots in almost all of his compositions . . ." Zbigniew's own commentary: "I myself don't hear it so exactly, but I can't deny the something Slavic and something lyric. Also, when I think of Coltrane, I hear only that my music is different than that played in West Europe."

JOACHIM – ERNST BERENDT
Author of „The Jazz Book – from Rag to Rock and Free"
(Hill & Co. Publishing New York)

PRODUCED BY JOACHIM – ERNST BERENDT
Recorded: Sept. 27 – 30, 1976 Tonstudio Zuckerfabrik Stuttgart, Germany
Engineer: Chris Platen
Photos: Reinhard Truckenmüller
Cover: Thyrso A. Binolfa / B.R.M.

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RICHARD JOBSON

(with Virginia and Josephine)



THE BALLAD OF ETIQUETTE

Side 1 : India Song · Don't Ever Tell Anybody Anything Pavillon Pole Enjoeme Joy *Side 2* Thomas · Anonymous · The Night of Crystal Orphee · Stormy Weather



VIRGINIA : *Flute, Piano* JOSEPHINE : *Clarinet, Soprano Saxophone, Piano.* JOHN McGEOCH : *Guitar. Painting* : RICHARD JOBSON. *Design* : RICHARD JOBSON/ROCKING RUSSIAN. *Dedicated to* MARGAURITE DURAS COCTEAU RECORDS, P.O. BOX 194A, THAMES DITTON, SURREY.

JC1

Side 1 : India Song · Don't Ever Tell Anybody Anything · Pavillon Noir · Exquisite Joy. *Side 2* · Thimas · Anonymous · The Night of Crystal · Orphee · Stormy Weather



VIRGINIA : *Flute, Piano.* JOSEPHINE : *Clarinet, Soprano Saxophone, Piano* JOHN McGEOCH : *Guitar. Painting* : RICHARD JOBSON. *Design* : RICHARD JOBSON/ROCKING RUSSIAN *Dedicated to* MARGAURITE BURAS. COCTEAU RECORDS, P.O. BOX 134A, THAMES DITTON, SURREY.

JC 1

LIZZY MERCIER DESCLOUX

PHILIPS

BLANCHER BEATRICE
1982.



STEREO 9101228

PHILIPS

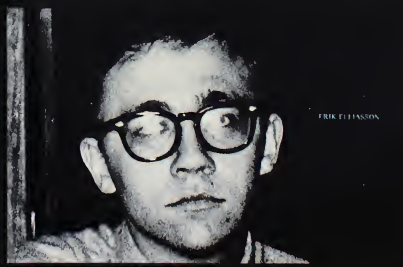
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SIDE ONE
FIRE
TORSO CORSO
MISSION IMPOSSIBLE
NO GOLDEN THROAT

SIDE TWO
JIM ON THE MOVE
WAWA
TUMOUR
AYA MOOD 3.5

LIZZY MERCIER DESCLOUX
D.J. BANES
ERIK ELLIASSON





RECORDED AT BLANK TAPES STUDIO
NEW YORK CITY February 79
ENGINEERING BY JOE ARLOTTA
PRODUCED & MIXED BY
BANES/MERCIER DESCLOUX/ELLIASSON
EXCEPT FIRE BY SAVARESE
jacket photos : fabio
EXECUTIVE PRODUCER MICHEL ESTEBAN

c'est une publication phonogram

PHILIPS

9101 228

SIDE ONE

FIRE [1]
TORSO CORSO
MISSION IMPOSSIBLE [2]
NO GOLDEN THROAT

SIDE TWO

JIM ON THE MOVE [3]
WAWA
TUMOUR [4]
AYA MOOD 3.5



LIZZY MERCIER DESCLOUX : LEAD VOCALS, GUITARS, BASS, PERCUSSION

D.J. BANES : GUITARS, BASS, PERCUSSION, BACKGROUND VOCALS

ERIK ELIASSON : GUITARS, BASS, DRUMS (on WAWA), KEYBOARDS

JIMMIE YOUNG : DRUMS AND PERCUSSIONS.

WORDS BY MERCIER DESCLOUX except
MUSIC BY BANES/MERCIER DESCLOUX/ELIASSON
except
[1] CRANE/BROWN EDITION ESSEX
[2] LALO SCHIFRIN EDITION CHAPELL
[4] DAVENPORT/COOLEY EDITION TROPICALE
ARRANGEMENTS : BANES/MERCIER DESCLOUX/ELIASSON

GUESTS ON FIRE
JACK CAVARI : GUITARS
KEN SMITH : BASS
BUD MALTIN : SAX
CHRIS WILTSHIRE/MARI JO KAPLAN/RAMONA BROOKS : BACKGROUND VOCALS
VICTORIA : PERCUSSION
ALLEN WENTZ : SYNTHETISER/SEQUENCER AND (SYNTHETISER on MISSION IMPOSSIBLE)

GUEST ON TUMOUR
JOHN ROME : GUITARS, BACKGROUND VOCALS

GUEST ON NO GOLDEN THROAT
TEO UVIG : BACKGROUND VOCALS

RECORDED AT BLANK TAPES, NEW YORK CITY FEBRUARY 79
ENGINEER JOE ARLOTTA
EDITION E.SOUND
EXECUTIVE PRODUCER MICHEL ESTEBAN

PRODUCED AND MIXED BY BANES/MERCIER DESCLOUX/ELIASSON
EXCEPT FIRE MIXED BY SAVARESE

Imp. JAT



MALEVITCH. «Croix noire», gouache, 1920

FERTILE GROUND
LIVE IN THE LIGHT





LIVE IN THE LIGHT
FERTILE GROUND

Side A 1. **Live In The Light** [Album Mix] 5.57
2. **Live In The Light** [Acapella Mix] 5.09

Side B 1. **Live In The Light** [DJ SPINNA Remix] 8.20
2. **Live In The Light** [DJ SPINNA Remix Instrumental] 8.19

Words and Music by James Collins

Vocals	Navasha Daya
Synth. Bass & Keyboards	James Collins
Drums	Mark Pince
Percussion	Ekendra Das
Guitar	Joel Mills
Trumpet & Euphonium	James Collins
Tenor Saxophone	Craig Alston

Produced by James Collins
Recorded at Wright Way Studios, Baltimore, MD Mixed by Steve Wright and James Collins

Side B Arranged, produced and recorded by DJ Spinna

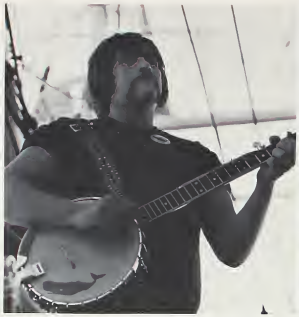
All tracks published by Blackout Studios, inc.
These selections are from the forthcoming Fertile Ground album titled "BLACK IS..."
For booking and more information visit: www.blackoutstudios.com

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The Morgans Second Voyage

We've sighted a whale - by it's one mighty blow,
We know it's a sperm whale - the great cachalot.





Don Sineti

Don is the resident large person of the Morgans as well as our shanty man and banjo expert. He is a carpenter by trade and a redoubtable (look it up, it's clean) artist; all of the interior artwork in the album is by Don. As president of the Connecticut Cetacean Society he spends much of his time lecturing around New England about whales and assembling one of America's largest private collections of whaling books and recordings. Don has been a luminary on the folk scene for many years, a quality which enables him to read in the dark without a nightlight. His immediate goal is to become prematurely rich in his own time.



Chris Morgan

Mr. Morgan was born in Glasgow, Scotland, and spends much of his time trying to recover his lost accent so as to appear more traditional. He is a computer scientist, who exists in one of two binary states: Connecticut and Massachusetts. He can also tune his guitar all by himself (most of the time). His hobbies include magic, photography, collecting over 4,000 records, and living beyond his means. He was a member of the Hartford Origami Society before it folded. The recent characterization of Mr. Morgan as gnathonical (look that one up) is just plain mean.*

**Mr. Morgan has chosen to write his biography in the third person, because he cannot remember the correct form for the first person.*



Tom Callinan

We found Tom under a rock several years ago and he has been adding his Irish tenor voice (one of the best around) to our alleged harmonies ever since. A junior high school English teacher, he and his wife Gail made a walking tour of Ireland last summer for purposes of sightseeing, music making and poetic waxing (or is that waxing poetic?). Several examples of his poetry are included here. He plays tin whistle, bodhrán (an Irish goatskin drum), clarinet, washboard and Revereware spoons among other instruments, and is currently completing his master's studies. One of his projects is an attempt to prove with transformational grammars that Gaelic is actually Swedish spelled backwards. Tom shares with Spike Milligan the title of "Well Known Typographical Error".

TITLES AND TIMING

(unless otherwise indicated, all selections were recorded at the Sounding Board, St. Paul's church, Hartford, Conn.)

Side One:

*Farewell to Nova Scotia 3:47
*It's All For Me Grog 3:38
*My Love, She's But A Lassie Yet 2:09
†The Bowhead Song 3:22
Morgan Megan 2:33
Paddy and the Whale 2:37
Oh Minnesota, Oh 2:08

Side Two:

*Red-Haired Mary 4:20
*The Blackball Line 1:27
Roll, Alabama, Roll 2:38
Song of the Whales 3:23
Kinlock of Kinlock 1:07
*Sally Racket 2:15
Leather-Winged Bat 3:37
Diego's Bold Shore 3:22

*Recorded at the Pickin' Parlor
†Recorded at the Jolly Beggar

CREDITS:

Engineering: Bob Katz
Graphics and Photography: David Banks
Cover Painting: "Sperm Whale at Sunset", by Richard Ellis
Cover and interior poetry: Tom Callinan
Interior Artwork: Don Sineti
Mastering: Trutone Records

Mastering Assistance: Bob Katz and Chris Morgan
Production Assistance: Bill Domler
Arrangements: T. Callinan, C. Morgan, D. Sineti
Album title suggested by Matt Josephson
Album pressed at Wakefield Mfg., Phoenix, Ariz.
Liner notes: Chris Morgan, with technical assistance from Don Sineti
Geek training: Tom Callinan

Bob Katz is our indispensable engineer, A & R man and spreader of good cheer. In real life, he is a sound engineer at Hartford's PBS TV affiliate, WEDH. He has contributed more than his share of time and effort to the making of this album, and is responsible for sound so clear that you can see right through us (that may have been a poor choice of words). Bob recently wrote an article for the Tweeter Times entitled, "My most unforgettable Azimuth Adjustment".

Richard Ellis paints "the most accurate and dramatic color portraits of whales ever painted . . . he is the foremost painter of marine natural history subjects in America." His work has appeared in the Scientific American, Reader's Digest and the Audubon Journal, among other publications, and an exhibition of his paintings was recently held at the Museum of Natural History. We thank him for allowing us to reproduce his painting here for the first time anywhere, and for his generous assistance to the Connecticut Cetacean Society.

R. Ellis, whale maven, you stay in touch
With Physeter Catodon whales and such;
Such thirlepole acumen
Not from a vacuum en-
Vironment comes, but from viewing much!

*Arthur Hill III

David Banks is our celebrated graphologist and photographer from Plainville, Conn. Dave is one of the "Banks of Newfoundland" as well as one of the world's most patient people (He tolerated a certain person's procrastinations). That person's name is available on request. It is Chris Morgan.

Will Welling and Bill Walach are two friends of ours who are masters at their instruments. They play all over the damn place here in New England, and we never tire of their sound. Stardom for them is undoubtedly pauloposifuturative. (Try the OED.)

Tony Morris lives in Noank, Connecticut and accompanies us (when not sailing) on fiddle, recorder, banjo, mandolin, tin whistle, guitar, pipe organ (if he had one) and God knows what else. He plays all of the foregoing much too well, and we intend to do something drastic to him someday.

We would like to thank:
The Jolly Beggar, the Pickin' Parlor and Bill Domler

A portion of the proceeds from this album will be used in the Connecticut Cetacean Society's effort to save the great whales.

Produced by Morgan Productions
72 Stanley St.
East Hartford, Conn. 06108

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Al Kooper presents

THE THIRD ANNUAL KAPUSTA KRISTMAS ALBUM



WARNING: RATED XXX

REALLY . . . NO KIDDING!
TIPPER GORE'S PUKIN'!

Al Kooper presents

THE THIRD ANNUAL KAPUSTA KRISTMAS ALBUM

ADULTS ONLY!



Alan Forbes — Kenk on E 14 ST — Live On B'Klyn

THIS RECORD IS MEANT AS A GOOF AND IS A GIFT TO MY FRIENDS. ANY UNAUTHORIZED USE (REPRODUCTION OR BROADCAST) WOULD GET US BOTH IN DEEP TROUBLE WITH THE GOVERNMENT. JUST TAKE IT OUT ONCE A YEAR—AND TAKE THE ALBUM OUT, TOO. LISTEN TO IT, PUT IT BACK, LAUGH AND STAY OUT OF TROUBLE.... LOVE, AL

SIDE ONE

1. **THE DANGLING CONVERSATION, PART 1**
   Just a small taste of one of the many reasons life is worth living on this wonderful planet, and why telephones should be abolished.
2. **BOB WELCOMES SAM AND NATALIE TO MEADOWLANDS**
   In 1981, I toured for three months with BD and my parents came to see us play in New Jersey. I mentioned to Bob that my folks were there before we went onstage, and this is what happened. Thanks, Bob.
3. **BUDDY DEAREST, PART 1**
   Someone said this was just the Knute Rockne of the big bands, but I think it's so much more. Since I've owned this recording, it's been harder to keep musicians in my band.
4. **DEAN & JERRY PLUG THE CADDY**
   An old favorite made available in this limited edition.
5. **BUDDY DEAREST, PART 2**
   In which the classic lines are uttered, "this ain't a baseball team, it ain't the House of David—it's a band with faces. No more beards..."
6. **TUBE BAR**
   This is a true classic of persistence. One guy annoying another to distraction. Incredibly raw dialogue, so play at your own risk. This is real tasteless stuff. Enjoy it.
7. **MANFISH**
   An after hours ad lib from the forgotten A&M Lp *Got My Eye On You.* Features Neil Stubenhaus & Mark Spangler.
8. **THE ENGLISH LESSON**
   Some of the things you never considered about the "F" word.

SIDE TWO

1. **THE DANGLING CONVERSATION, PART 2**
   More of that momentous occasion documented by accident by the magic of the answering machine. All dialogue guaranteed verbatim.
2. **J & H PRODUCTIONS**
   This is the one they are raving about. A cassette sent to Warner Brothers Records to solicit business for this Ohio company has convulsed the likes of David Lindley & Adrian Belew. This is the genuine article with only minor editing pertaining to your endurance. A triumph at 8 minutes!
3. **BUDDY DEAREST, PART 3**
   And still it continues...Ah, the brave musician with the Walkman on his belt and nerves of steel.
4. **MR. J. W. RELAXES OFF CAMERA**
   The old Hefty Bagman with one of his more inspired raps. Bless you, my son.
5. **A MESSAGE LEFT ON MY MACHINE WORTH SHARING**
   Ian Wallace is also a hilarious drummer when he's not making you laugh offstage.
6. **BUDDY DEAREST, PART 4**
   Oh no, not again!!!!
7. **BUDDY LIVE—THE FINAL TRANSMISSION**
   A trumpet player clams onstage for the last time. Martin Luther King rotates in his grave.
8. **NEIL DOES CHAS**
   Stubenhaus does Calello. The Casey Kasem of Charles Calello mimics struts his stuff. Eat your heart out, Roger.
9. **OUT CHORUS**
   Thanks Jimmy Ehinger, Jeff Baxter, Elliot Randall, Stubie, Vince Coliauta and Billy Skinllick (new Dad).

Produced and Edited by AK (When Michael Mann wasn't looking)
Engineered by Chance
Mastered by Sgt. Bobby Hata
Cover Photo by Daryn Young for KorgUSA
Liner Photo by Samuel Kooper
Art Direction by Gary Nichamin/Boom! Graphics



A special Tip Of The Fedora to: William Malouf, Bobby Hata, Gary Nichamin, Eric Krackow, Chas. Calello, Leslie Leaney, Frank Kalvin (and he's glad his name's spelled wrong), Amigo Studios, Shhteinmetz, Mike Brown and everyone who unwillingly participated in this travesty who I forgot to mention...God Bless Vivien!

WARNING! X-RATED! Keep out of reach of Young Children!


JOSE PINTOR PRESENTS
THE BAD STREET BOYS
LOOKING FOR TROUBLE
(BUSCANDO PROBLEMAS)
JAP RECORDS
JAP 708
LEE MYLES ASSOC. N.Y.C.

SIDE A

HOLLYWOOD
(Eddie Iglesias)
COPACABANA
(Manilow/Sussman/Feldman)
THE LADY IS A TRAMP
(Rodgers & Hart)

SIDE B

LA CALLE ESTA DURA
(Jose Pintor)
WHEN SUNNY GETS BLUE
(Jack Siegel).
GITANA
(D.R.)

LOOKING FOR TROUBLE

THE BAD STREET BOYS



BAD STREET BOYS

Jose (Nando) Pintar—Perc. Syn. Drums/Lyricist
Eddie Iglesias—Eng. Vocal, Trombone, Coro
Frankie "Nene" Morales—Lead Vocal, Coro
Danny (Boy) Vasquëz—Trombone
Raul Rivera Jr.—Timbales
Santi Gonzalez—Bass
J.R. De Jesus—Piano
Jose Acosta—Coro. Perc.
Vinny Rosario—Stage Mgr.
Carlos (Fatfin) Pagan—Congas

J.A.P. RECORD ALL-STARS

Loule Mangual—Bongos & Bell
Jose Mangual, Jr.—Coro
Milton Cardona—Coro
Sonny Speed—Synth./Drum Computer

SPECIAL THANKS: Evelyn Iglesias &
Milka De Jesus

Producer: Jose A. Pintor
Executive Producer: J.A.P. Records, Inc.
Co-Producer & Musical Director: Eddie Iglesias
Recorded At Latin Sound Studios, NYC
Engineers: D. Rodriguez/Jon Fausty/E. Velazquez
Mixed By: D. Rodriguez/J. Pintor
Photographer: Raul Melendez
Arrangements: * Marty Sheller/ * *J.R. De Jesus
* * * Loule Cruz
Album Cover Concept: J. Pintor/H. Roseff
Production Consultant: H. Roseff & Lee-Myles Assoc.
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JAP 074



JAP 525

JAP RECORDS

JAP 708


8578
Gato Barbieri
TROPICO
Gato Barbieri
A&M RECORD

"Tropico" is where dreams live. It is the light that explodes within me, fills me with tenderness, warmth and sensuality. It is the sweet rhythm of the imagination, where I turn my fantasies into poetry and poetry into music.
Thanks to all our friends, the true ones, the forever ones.

Sabu

Agradezco especialmente a Carlos Santana por la magia lograda en "Dama Latina"
Gracias Lani Hall por cantar en "Odara"

8578

FAZ A:

1. **POINCIANA (SONG OF THE TREE)** (Poinciana) (Song of the Tree) (Nat Simon-Buddy Bernier) 7:48 Intersong Music
2. **DAMA LATINA** (Latin lady) (Gato Barbieri) 8:25 Irving Music Inc./ Leandro Musica
3. **ODARA** (Caetano Veloso) 7:30 Intersong Music

FAZ B:

1. **ELLA ES MICHELLE** (She is Michelle) (Gato Barbieri) 6:13 Irving Music Inc./ Leandro Music
2. **DONDE ESTA EL AMOR** (Where is the love) (Ralph Mac Donald-William Salter) 4:53 Antasia Music Inc.
3. **OJOS HECHICEROS** (Evil eyes) (Gato Barbieri) 4:15 Irving Music Inc./ Leandro Music
4. **BOLERO** (Ravel) (Dominio Público) (Arr. y Adap.: David Rubinson) 7:4 Polo Grounds Music

GATO BARBIERI (Intérprete)
PRODUCIDO POR DAVID RUBINSON & FRIENDS INC.
PRODUCTOR ASOCIADO: MICHELLE BARBIERI
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Una Producción de Cetero Sound, Co., San Francisco
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Ingenieros: Fred Cetero y David Rubinson
Ingenieros Asistentes: Chris Minto y Cheryl Ward
Ingeniero de Corte: Phil Brown
Ingeniero y Dirección: Dalen O. Warren, PhD.
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Idea de tapa: Michelle Barbieri
Fotografía: Bill King
Dirección de Arte: Roland Young
Diseño del album: Chuck Beeson

Gato Barbieri: saxo tenor
Eddie Watkins: bajo
Chancler: Bateria
Leon "Ndugu"
Eddie Martinez & John Barnes: Teclados
Eddie Porés & Melvin "Wah Wah" Watson: Guitarras
Greg Poré & Melvin "Deme Letras"
Carlos Santana: guitarra en Conges
Bill Summers: Percusión & Bongos
Armando Peraza: Arreglos Timbales
José "ChePito" - Oren Waters, Luther Waters, Julia
"The Waters" - Meyna Wilard: Acompañamiento vocal
Tillman y Maxine Waters: "Odara"
Leni Hall - Voz en "Ella es Michelle"; "Ojos hechiceros" y
"Dema letras"
"Odara" arreglos de Gato Barbieri

"Donde está si amor" arreglos de Gato Barbieri y David Rubinson
"Bolero" y "Poinciana" (Canción del árbol)" Arreglos de David Rubinson
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"Tropico" es donde viven los suenos.
Es la luz que explode andentro
de mi, me llena de ternura,
calor y sensualidad. Tropico es
el duce ritmo de la imaginacion;
donde transformo mis fantasias
en poesia y la poesia en musica.
Gracias a todos nuestros
amigos, los verdaderos, los
de siempre

Gato


8578


8357
GATO
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8357

FAZ A:

1. **LUCIERNAGAS**
   (Fireflies) (Gato Barbieri) 5:28 - Irving Music, Inc./ Leandro Music Co.
2. **FIESTA**
   (Gato Barbieri) 5.07 Irving Music, Inc./ Leandro Music Co.
3. **EUROPA**
   (Llanto de la Tierra Sonrisas del Paraiso) (Earth's Cry Heaven's Smile) (Devadip Carlos Santana-Tom Coster) 4.27 - Light Music
4. **NO LLORES ROCHELLE**
   (Don't cry Rochelle) (Gato Barbieri) 4:55 Irving Music, Inc./ Leandro Music Co.
5. **ADIOS - PARTE I**
   (Gato Barbieri) 0:33 Irving Music, Inc./ Leandro Music Co.

FAZ B:

1. **TE QUIERO**
   (I want you) (León Ware-Arthur Ross) 5:58 Almo Music Corp./ Jobete Mus. Co.
2. **DETRAS DE LA LLUVIA**
   (Behind the rain) (Herb Alpert) 5:37 Almo Music Corp.
3. **LOS DESPERADOS**
   (Gato Barbieri) 6:15 Irving Music Inc./ Leandro Music Co.
4. **ADIOS - PARTE II**
   (Gato Barbieri) 0:59 Irving Music, Inc. Leandro Music Co.

PRODUCIDO POR HERB ALPERT

Productor Asociado: Michelle Barbieri
Arreglos: Gato Barbieri
Orquestaciones Arregladas y Dirigidas por Jay Chattaway
Ingeniero: Don Hahn
Ingenieros Asistentes:
Tom Bush y Dave Smith
Grabado en A&R Studios RL, Nueva York
Ingeniero de Corte:
Bernie Grundman
A&M Studios, Hollywood California
Musicos:
Gato Barbieri, Saxo Tenor
Lenny White, Bateria
Gary King, Bajo
Eric Gale, Guitarra
David Spinoza, Guitarra
Joe Beck, Guitarra
Eddy Martinez, Teclados
Don Grolnick, Teclados y Sintetizador
Ralph MacDonald, Percusión
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LAS IMÁGENES DE LOS SUEÑOS Y LAS IMÁGENES DE LA MEMORIA TIENEN SONIDO.
CON EL CINE NOS DIMOS CUENTA QUE LAS IMÁGENES TIENEN MÚSICA.
CON LA MÚSICA SUCEDE ALGO MÁS ANTIGUO Y MÁS ÍNTIMO: CUANDO TE TOCA REALMENTE PUEDES INVENTAR TUS PROPIAS IMÁGENES Y SOÑAR COSAS QUE NO SABÍAS QUE IBAS A SOÑAR.
LA MÚSICA ES COMO UNA SELVA; TIENE LÍMITES PERO NO LOS CONOCEMOS.
HAGAMOS POSIBLE LO MÁGICO, VIÉNDOLO CON OJOS CALIENTES.
GRACIAS, CARLOS SANTANA Y MARVIN GAYE, QUE ANDANDO POR DISTINTOS SENDEROS LLEGAN A ESE MAR DONDE YO SOY FELIZ, PORQUE LA MÚSICA ES LA MEMORIA DE LOS SUEÑOS.
GRACIAS A TODOS NUESTROS AMIGOS, LOS VERDADEROS, LOS DE SIEMPRE.
GATO

The images of dreams and the images of memory have a sound. With movies, we became aware that images have music. Something happens with music that is much older and more intimate. When it really touches you, you can create your own images and dream things you never knew you could dream. Music is like a forest, it has boundaries, but we do not know them.

Let's make the magical possible by looking at it with hot (Caliente) eyes. Thank you Carlos Santana and Marvin Gaye, who, following different paths, arrived to that sea where I feel happy, because music is the memory of dreams.

Thanks to all our friends, the true ones, the forever ones.

Gato

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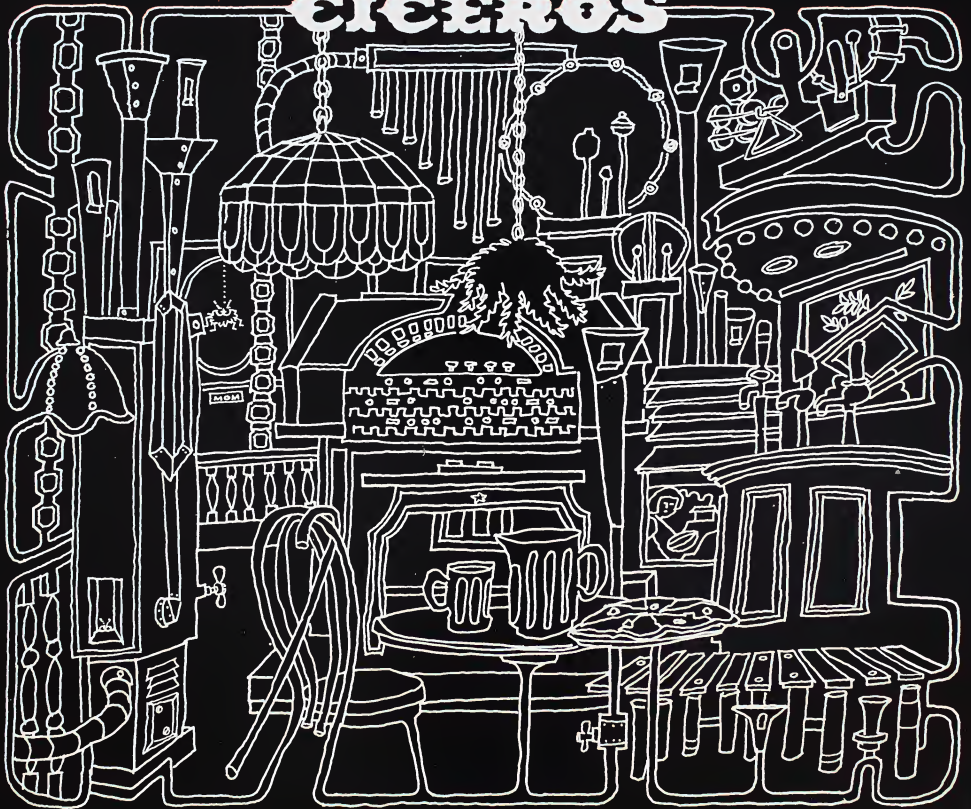
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GEORGE SUMNER

at

CICERO'S



GEORGE SUMNER

at

CICERO'S

STEREO

A Belknap Production (the Owners)

A MUSICAL EATERY

Recording by Kirk Collins. Crystal Lake, Ill. (thanks Kirk.)

START HERE:

GEORGE SUMNER is not just an ordinary entertainer/musician; he falls more in the category of Wizard/Magician!

Who else but George could put you at the throttle of that powerful locomotive heading down Alabam'y way and then in an instant have you leading the charge in the Battle of New Orleans?

Who else could have you sitting on Old Satchmo's lap one minute and then (Kerplunk) drop you into a nice warm bath with your very own Rubber Ducky.

NOW... If you think for a moment that we're putting you on - just kick off your shoes - give the record a spin - sit back and we hope you have as much fun listening as we did recording!

Mike and Karyl Belknap

P.S. Although George has been blind since birth it hasn't slowed him down professionally or personally. He is married to a great gal, Barbara and they have 8 children.

SIDE ONE:

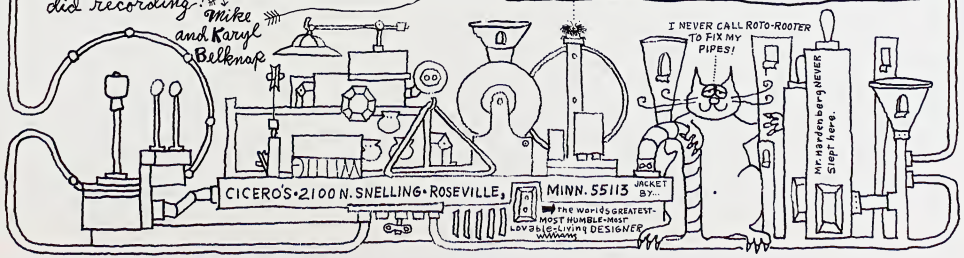
- BATTLE OF NEW ORLEANS – Driftwood 3:40
- I'VE BEEN WORKING ON THE RAILROAD – Public Domain
- TRAIN ALABAM'Y BOUND – Henderson 5:40
- HELLO DOLLY – Jerry Herman 3:56
- YELLOW RIBBON – Levine and Brown 2:29
- BLUE SUEDE SHOES – Carl Perkins 3:41

SIDE TWO:

- KALIJAH – Hank Williams and Fred Rose 4:53
- ✱ A QUEEN ON A KITCHEN STOOL – GEO. & BARB. SUMNER 3:41
- Mac Namara's Band – Shamus O'Connor & John Stamford 3:01
- RUBBER DUCKY – Jeffry Moss. 2:25
- In Heaven there is NO BEER – Ralph Siegel & Ernest Neubach 2:21

COVER OF THE ROLL'N STONES – Shel Silverstein 3:06

SPEAKING OF WIZARDS... If it weren't for Dave Junchen and his most WIZARD crew (the Man and people that put this Mighty 3 Manual - 12 Rank theatre organ together) we would all be out of business.





STEPPES OF CENTRAL ASIA · STUART PAINE

SIDE I

"Wild Geese Alighting on the Sandy Shore" and "Night Rain on Plantain Leaves," folk songs of China from Music of Cheng
(Tsai-Ping Liang, Chinese Classical Music Assn., 1971)

Much lovely music has been composed on the 16-string zither, called cheng, during its long history. These selections date from the 17th and 18th centuries, respectively. I have tried to mimic the sound of the cheng by playing the melodies across adjacent strings to maximize overtone. There is also frequent use of harmonics and, in "Wild Geese" especially, a rapid slur arpeggio technique that suggests the flutter of wings.

Fantasia
(Alonsio Mudarra)

This short piece, published in 1546, was intended to evoke the sound of the harp as played by a certain "Ludovico" known to Mudarra. I play many of the scales in "arpeggio" style for a harp-like effect.

Preludio Op. 83, No. 3
(Mauro Guiliani)

I have always loved Guiliani's music best of all that was composed by the "classical" guitarists of the early to mid-19th century. This little prelude, with its recurring tune and adjoining chord passages, has just the right balance of musical content and manual exercise. I have revised it slightly to improve the voice leading

"Snow Fantasy"
(Kimio Eto)

I first heard this piece on a recording by Mr. Eto, the great koto virtuoso (Art of the Koto-Music of Japan, Electra Records).

SIDE II

Slavonic Dance Op. 72, No. 2
(Antonin Dvorak)

This is a lush orchestral piece with many small but beautiful ornaments to the principal themes. The texture is sometimes quite dense, and one of the difficulties in playing this music is in preserving the details of the orchestral original without overburdening the guitar. I have taken advantage of the recording studio to double-track a piccolo counterpoint in one small section near the end.

In the Steppes of Central Asia
(Alexander Borodin)

Of all the music I know which may be called "programmatic," that is, instrumental music which describes a character, an event, or a story, this piece by Borodin is both the most successful in its description, and the most dependent upon its program for the realization of its form.

The program of "the Steppes" is this: the listener, in the midst of some indigenous people of Central Asia, hears the sounds of a distant caravan, the song of Russian soldiers and the hoof beats of camels and horses. Next, a gentle and lyrical song of the Asian people is heard. The caravan approaches and the Russian melody gains in strength, becoming overpowering as the soldiers pass by. After the soldiers have passed, again the Asians' song is heard and the two melodies mesh harmoniously. Now as the caravan recedes into the distance, the Russian melody becomes a plaintive whisper.

This recording on 10-string guitar follows five years of work revising my first arrangement for the standard guitar. I initially recorded the piece on my Sakurai, but after having recorded the Puccini I decided to redo this transcription. Several points throughout are double-tracked.

"O Mio Babbino Caro" from Gianni Schicci
(Giacomo Puccini)

I have loved this aria since first hearing it as the theme of a syndicated radio program in 1974. At the time, as a student at VCU in Richmond, Va., I would tune to the local Public Radio station each night just to hear this piece, and I resolved that as soon as I left school I would track this music down and play it myself. So, I made a "pilgrimage" to the Library of Congress Music Reading Room and, not knowing the title, hummed the melody for one of the librarians, who exclaimed "oh, that's . . .". The present transcription for 10-string guitar is new. I transcribed, rehearsed and recorded it within 3 weeks.

Recording produced by Stuart Paine and Carlos Garza, Sound Logic Studio.

Tape equalization by Ray Tilkens, Ambient Recording.

Cover design and art by Jim Spruell.

Many thanks to: Carlos Garza, for his competent ear and endless patience; and Hoa Ky, for inspiring me to do this Chinese music. Also, my parents, Michael Lorimer, Jeffry Meyerriecks, David Perry, Chien-Tai Chen, Thomas Bertch, Ernesto and Madeleine Farago, Minh Ky, Arlene and Earl Morris, Nit Chowadee, and everyone else who has ever encouraged me.

Guitars by Sakurai, Ramiraz, Menkevich, and Takamine.

This album is dedicated to the memory of my first teacher, Dave Parker.

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Wendy Carlos
Secrets of Synthesis
CBS
42333
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

Contents

Side 1

{1} 0:00-INTRODUCTION:
J.S. Bach: Brandenburg Concerto No. 3, Third movement (a)

{2} 2:05-EXAMPLES OF ANALOG TIMBRES

{3} 5:05-CHORAL TONE, VIBRATO, ARTICULATION:
Beethoven: Symphony No. 9, hard / soft attacks (d)

{4} 8:50-VOCAL SYNTHESIS:
Monteverdi: "Domine ad Adiuvandum" (b)
Talking intro & Beethoven: Symphony No. 9, singing vocoder (d)
Carlos: "Timesteps," vocoded gregorian chant intro (d)
Carlos: "Timesteps," vocoded vocal duet (d)

{5} 15:40-PERFORMANCE VALUES:
Performed rhythm track, Carlos: "Timesteps" (d)
Bach: "Brandenburg No. 6," First movement, with touch sensitivity (g)
Bach: "Bist Du bei mir," top expressive original (e)
Bach: "Bist Du bei mir," sustained parts added (e)

{6} 20:10-SIMPLE ORCHESTRATION:
Carlos: "Pomp Rag," opening (f)
Bach: Brandenburg No. 1, First movement, Oboes / Strings / Together (g)
Bach: Brandenburg No. 1, "Polacca": Original / Percussive / Together (g)

{7} 22:30-ELECTRONIC POINTILLISM & HOCKETING:
D. Scarlatti: Sonata in D, K 491 (b)
D. Scarlatti: Sonata in D, K 96, Tutti (b)
D. Scarlatti: Sonata K 96, taken apart and reassembled (b)
D. Scarlatti: Sonata in G, K 455 (b)

{8} 26:10-FOR SPATIAL MOTION:
Carlos: "Geodesic Dance," excerpt (f)

Side 2

{1} 0:00-ENSEMBLE PERFORMANCE VIA CLICK-TRACKS:
Bach: Brandenburg Concerto No. 6, Third movement, metronomic (g)
Bach: Brandenburg Concerto No. 5, First movement, rubato cadenza (e)
Carlos: "Pompous Circumstances"—Fantasy (f)

{2} 2:30-IMITATIVE SYNTHESIS:
Carlos: "Pompous Circumstances"—Piperpomp (f)
Rossini: "William Tell," Introduction (d)

{3} 3:30-MUSIQUE CONCRETE PLUS SYNTHESIZER:
Carlos: "Sonic Seasonings—Summer" (c)
Carlos: "Sonic Seasonings—Spring" (c)

{4} 5:50-ORCHESTRA WITH SYNTHESIZER:
Carlos: "Tron": orchestra plus analog and digital synthesizer (h)

{5} 6:40-DIGITAL SYNTHESIS:
Carlos: "Io," percussion section only (i)
Carlos: "Ganymede," full orchestral replicas (i)

{6} 12:30-DIGITAL VS. ANALOG:
Carlos: "Iapetus," final version (i)
Tchaikovsky: "Nutcracker Suite—Trepak" (f)

{7} 18:25-HYBRID TIMBRES:
PSTRAD timbre during final cadenza, Carlos: "Luna" (i)

{8} 21:35-ALTERNATIVE TUNINGS—THE FUTURE:
Carlos: "Ganymede," ending (i)



This album is dedicated to Rachel Elkind-Tourre, without whom none of this would have happened.

Classically trained in music and physics at Brown and Columbia Universities, Wendy Carlos is a composer of conventional works for ensembles as diverse as the Kronos Quartet, the London Philharmonic, and the Boston Symphony Orchestras. But she has hardly followed a conventional music course since her earliest experiments with electronic music in the 1950s. During her eighteen-year recording career with CBS Masterworks, her work has been constantly precedent setting.

She propelled the Moog synthesizer into the public consciousness with her 1968 hit Switched-On Bach, *which is the first classical album ever to go Platinum. In 1971 she introduced the use of vocoders for synthesized singing in her score for Kubrick's film* A Clockwork Orange, *years before space-war movies made synthetic voices common. Her haunting* Sonic Seasonings *predates the now popular environmental / ambience musical forms of New Age music by over a decade. Carlos's score for Disney's* Tron *established for the first time a continuous blend of huge symphonic orchestra with both digital and analog synthesizers, which now is a fairly often heard combination. And in her 1984 recording of* Digital Moonscapes, *she introduced the "LSI Philharmonic Orchestra," a digital replica of orchestral timbres virtually indistinguishable from their acoustic instrumental counterparts.*

Lately Carlos has begun to establish the groundwork for music using alternate scales and musical tunings. Always at the forefront of new means of musical expression, she has also consistently established standards for musicality and excellence of execution unrivaled by any other practicioner in the electronic musical arts. At last on this album Wendy Carlos shares with us, musicians and listeners alike, her unique methods and secrets. This is a recording to be listened to many times, studied, and shared with friends who also have a passion for the best of what electronic music has to offer.

Notes by the composer

For the past seven or eight years I've given occasional talks and demonstrations of "Electronic Orchestration" on both coasts and in Europe. These have been mostly unscripted and informal affairs, combining many brief musical examples with the spoken word in a quickly paced presentation.

Each time the question has come up: "Why don't we make this sort of thing available on a commercial recording?" Associates and friends in the business have been patiently trying to convince me that I really ought to do just that. It would also satisfy the thousands of similar requests that we've received ever since "S-OB" seemingly erupted onto the music scene back in 1968. For all of you who cared enough to ask for explanations of "how it all was done," or "inside tips" and the like, this record is my attempt to answer your requests. I hope you enjoy it!

—Wendy Carlos

The music is taken from these CBS recordings by Wendy Carlos:

(a) "Switched-On Bach"
(b) "The Well-Tempered Synthesizer"
(c) "Sonic Seasonings" (2-record set)
(d) "Clockwork Orange"
(e) "Switched-On Bach II"
(f) "By Request"
(g) "Switched-On Brandenburgs" (2-record set)
(h) "Tron" (Soundtrack Album)
(i) "Digital Moonscapes"

All other music cues not listed above composed / arranged and performed by Wendy Carlos
(a) through (g): Produced by & in collaboration with Rachel Elkind-Tourre
(h) and (i): Produced by Wendy Carlos

Written, narrated & engineered by Wendy Carlos
Associate production by Annemarie Franklin
Cover photograph by Vernon Smith
Customized Moog modular analog synthesizer
Customized GDS & Synergy digital synthesizers
Synton 216 & 221 and custom Moog vocoders
Fairlight Voicetracker
Mastered from the original recording by Vlado Meller at the CBS Studios on the CBS DisComputer™ System.

Special thanks to:
Stephen Temmer, Felix Visser, and John Bezjian

A Catalyst Production

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Produced by Wendy Carlos


The Jubilators Quartet
STEREO #103
FOR GOD SO LOVED

STEREO #103



Dottie Streett, Pianist; Gene Streett, Lead; Jim Glover, Tenor;
Del Crowe, Baritone; and Sam Beachy, Jr., Bass

The Jubilators Quartet has just released this, its third long-play album. On it are twelve of the most popular and best-loved songs ever penned. MORE ABOUT JESUS is an old, old song but is still a favorite of many people. Listen carefully to a unique arrangement of WE'LL SOON BE DONE which is another fast-moving old-time song. I'LL HAVE A NEW LIFE is also a favorite of people everywhere and if you want to hear it again (you probably will) move the needle very carefully. THANK GOD I AM FREE moves right along making a person feel real good way down deep inside.

A brand new song just recently written and rapidly becoming very popular is one entitled I KNOW. NOW I HAVE EVERYTHING is a song that certainly describes the wonderful riches enjoyed by a born-again child of God. A song that is more or less "geared" to the youth of today but one that everyone will enjoy is JESUS IS FIRST WITH ME. Some real good harmony is contained in the beautiful song I'M ON MY WAY. The song FILL MY CUP LORD speaks of the living water that can quench all spiritual thirst.

We don't know for certain when the Lord will return but we do know that it will pay big dividends to be READY TO GO. A rather quiet song but full of meaning that tugs on one's heart-strings is GOING HOME. A recitation is also featured in this great song.

The feature song of this album is one that is filled with mixed emotions. FOR GOD SO LOVED describes our Saviour's struggling journey to His final destination before His undeserving death. But death was conquered just three days later by His resurrection, thus completing God's plan of salvation whereby we may have everlasting life.

May the Lord bless you 'real good' as you listen to this record and the message it contains.

For God So Loved

The Jubilators Quartet

SIDE 1

I'll Have A New Life
Thank God I Am Free
I Know
Now I Have Everything
I'm On My Way
More About Jesus

SIDE 2

For God So Loved
Fill My Cup Lord
Jesus Is First With Me
Ready To Go
Going Home
We'll Soon Be Done

Produced by the G & C RECORD MFG. CO.
2724 Penn Avenue
Pittsburgh, 22 Pa.

Order from: JUBILATORS QUARTET * Route 4, Box 425, * Cumberland, Md. 21502


JERRY BUTLER · LOVE'S ON THE MENU
VIP-6345

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LOVE'S ON THE MENU / JERRY BUTLER

ラブ・メニュー/ジェリー・バトラー

Side: 1

1. I DON'T WANT NOBODY TO KNOW
   愛の灯は消えて (3:18)
2. I'M GOIN' LEFT
   ゴーイン・レフト (3:19)
3. I DON'T WANNA BE REMINDED
   彼女の想い出を捨てて (3:26)
4. DON'T LET THIS SMILE FOOL YOU
   フール・ユー (4:53)
5. I HONESTLY LOVE YOU
   オネストリー・ラブ・ユー (4:11)

Side: 2

1. LOVE'S ON THE MENU TONIGHT
   ラブ・メニュー (3:02)
2. THE DEVIL IN MRS. JONES
   デビル・イン・ミセス・ジョーンズ (3:09)
3. THANK YOU EARLY BIRD
   愛をつげる小鳥 (2:52)
4. I THINK THAT SHE'S IN LOVE
   シーズ・イン・ラブ (3:40)
5. THIS IS YOUR LIFE
   ジス・イズ・ユア・ライフ (3:52)

JERRY BUTLER
ジェリー・バトラー

VIP-6345
(SMOT-6125)
MOTOWN
(モータウン)

シカゴのR＆B／ソウル界からは、優秀なシンガーが多く登場している。

ジェリー・バトラーもそうした仲間のひとりである。

カーティス・メイフィールドたちとジ・インプレッションズを結成して、R＆B界にデビューしたのは、1958年のことだから、もう18年も昔のことになる。

ソロ・シンガーに転向してからでも、今年で16年目という大ベテランで、日本でも、彼のファンは結構多い。

"He'll Break Your Heart""Moon River""Make It Easy On Yourself" などの名作をご存知の方も多いはず。

66年にヴィージェイ・レコードから、同じシカゴのメイジャー・レーベル「マーキュリー」に移籍しさらに目ざましい活躍をしている。「Never Give You Up」「Hey Western Union Man」「Only Strong Survive」「Moody Woman」といったビッグ・ヒットが1968～69年にかけて誕生している。

しかし、この後は次第にポップな方向に進み始めていった。

ジェリー・バトラーのバリトン・ボイスには独特の甘さがあって、そこがポピュラー・ボーカリストとしては魅力的なのかもしれない。しかし、逆にR＆Bファンにとってはそうしたジェリー・バトラーの姿勢が物足りないものになっていった。

ぼく自身も、彼のマーキュリー時代後期にはあまり興味がなかった。コンスタントにアルバムを出していたので一応レコードだけは買っていたが、どうも昔ほどの関心は持てなかった。

自分の好みのタイプの音楽を歌わなくなっていったのが、その第一の原因だが、もうひとつ彼の声の質が、昔と較べると、ずっと太くなってきているのも、何となく気に入らないのである。

そんなジェリー・バトラーであっただけに、彼がモータウンへ入社したというニュースを聞いた時は、内心うれしかった。

「デトロイトのモータウン・レコード」のイメージは、6～7年前のロサンゼルス大移動ですっかりなくなってしまったが、それでも、シカゴのベテラン、ジェリー・バトラーのモータウン・レコード入社は、我々R＆B／ソウル・ファンには、確実に或る種の期待をいだかせてくれる。

しかし、「ジェリー・バトラー、モータウン入社」のニュースはレコードとしては仲々実現しなくて、我々ファンを心配させていた。

そして、ようやく出来あがったのが、いま手にしているこのアルバムである。

入社のニュースからレコード・デビューまでの間にかなりの期間があったが、その間の事情は今のところ詳しく紹介されていないので、はっきりしたことは言えないが、アルバム作りにたっぷり時間をかけたのかもしれない。

シングル盤デビューよりも、むしろアルバム・デビューに会社側も力を入れたのだろう。それは、すでに彼がエスタブリッシュされたシンガーであるためであり、また、アルバムで今後も売っていこうとしたからであろう。

ところでこのアルバム・シンガーとして売っていこうとする姿勢は、本音を言わせてもらうと、我々R＆B／ソウル・ファンとしては、はなはだ心配なのである。

果して、このアルバムで、ジェリー・バトラーがどのような姿勢をとっているか、じっくりお聞きいただいた上で判断していただくこととして、ここでジェリー・バトラーの簡単なバイオグラフィーを紹介しておこう。

1939年12月8日ミシシッピーのサンフラワーという町に生まれたジェリー・バトラーは幼い頃にシカゴにやってきて、学校へいくかたわら、教会の聖歌隊に加わってゴスペルを歌い始めている。

そして、トラベリング・ソウルズ・スピリチュアリスティック・クワイアという聖歌隊に参加している時に、カーティス・メイフィールドやサム・グードゥンたちと知り合い、1957年6月ハイスクールを卒業と同時に自分たちでボーカル・グループを結成することになった。ザ・ルースターズというのがそのグループで後のジ・インプレッションズの原形である。

ジェリー・バトラーは、ジ・インプレッションズのリード・シンガーとして1958年にシカゴのヴィージェイ・レコードに入社。

そして同年夏にあの名作「For Your Precious Love」を発表。

しかし、この1作で、彼はソロ・シンガーに転向している。

以来ソロ・シンガーとしてシカゴを中心に歌いつづけているジェリー・バトラー、アメリカのR＆B／ソウル・シーンでは完全にトップ・クラスの人気と実力を獲得している。

■久しぶりに見せるジェリー・バトラーの熱気あふれた歌いぶり

それでは早速ジェリー・バトラーのモータウンにおけるデビュー・アルバムに針を置いてみることにしよう。

収録曲は10曲で、プロデューサーによって大体3つのグループに分類出来る。マーク・デイビスが手がけた作品群、それにサム・ブラウンとマイケル・スミスがそれぞれ2曲づつ手がけている。そして残りの2曲をマイケル・サットン＆ハル・デイビスとクレイトン・アイビー＆テリー・ウッドフォードのコンビがそれぞれ1曲づつ手がけている。

マーク・デイビスが**「愛の灯は消えて」**を筆頭に**「デビル・イン・ミセス・ジョーンズ」「愛をつげる小鳥」「ジス・イズ・ユア・ライフ」**の4曲を手がけているけど、前3曲は大体同じムードで作られている。つまり、ミディアムからアップ・テンポにかけてのリズム・ナンバーで歌われ、ジェリー・バトラーに一生けん命歌わせている。この作りは、マーキュリー時代に通じるものがあり、バラードを唄わせて中途はんぱに甘さを強調するのよりは、ずっと効果的である。

それは、サム・ブラウンの手がけている2曲**「ゴーイン・レフト」**とB④**「シーズ・イン・ラブ」**の2曲を聞き較べていただければわかる。前者のリズム・ナンバーと、後者のバラード・タイプでは、確実に前者にジェリー・バトラーの魅力がより多く表現されている。

マイケル・スミスの2曲も**「フール・ユー」**と**「ラブ・メニュー」**とあり、前者のリズム・ナンバーがやはり印象に残る。マーキュリー時代初期の「Hey Western Union Man」を連想させる出来で彼の古くからのファンだったらきっと気に入ってもらえるはずだ。

スロー・バラードで強烈な印象に残る作品がなかったのが少し残念だが、マーキュリー時代の末期よりは確実に"歌う"気になっているジェリー・バトラー。せっかくモータウンに入社したのだから、同レーベルの先輩格にあたるマービン・ゲイやスモーキー、エディー・ケンドリックス、スティービー・ワンダーたちに負けないドル箱スターの地位をつかんでほしいものである。ジェリー・バトラー節の魅力を思いきりぶつけながら……。

【桜井ユタカ】76－7－20

● SIDE 1

1. I DON'T WANT NOBODY TO KNOW

Well, gonna have a party
And invite all our friends
Gonna tell 'em that our love
Is comin' to an end
Gonna tell 'em that I'm sick and tired
Of the evil things you do
I ain't gonna say you're leavin' me
Gonna say I'm leavin' you

Call up your daddy
Talk to him man to man
Gonna do my best to try
And make him understand
I'm gonna say, "Your daughter
Cheated and she lied
And no matter what I did
She was never satisfied."

And I don't want nobody
To know what is true
To know that I was fool enough
To lose a girl like you

*I don't want nobody
To find out what is true
Hey that you're leavin' me
And I don't know what to do

Yeah, well, baby
Can't say a doggone thing
About what I did wrong
Can't say that I'm to blame
For breakin' up our home
So in desperation, tryin' to save face
I bend the truth just a little bit
And put you in my place
Holdin' on to all I've felt
My ego and my pride
And maybe find the answer
Before they know I've lied

'Cause I don't want nobody
To find out what is true
Find that I was fool enough
To lose someone like you

(*Repeat)

Ooh baby, you see
What I'm gonna do, baby, without you

**Oh I don't want nobody
To ever know the truth
Know that I was fool enough
To lose a girl like you
I don't want nobody
To ever know the truth
Hey that you're leavin' me
And I don't know what to do

(**Repeat)

2. I'M GOIN' LEFT

*I'm goin' left
Till you lead me to the right
Lead me to what is right
I'm goin' left
Till you lead me to the right
Lead me to what is right

There's a train people say
I can ride to get my whole life straight
But the bridge on the way
Has a toll too much for me to pay
Yes, I know it must be
What I do could mean my destiny
Lights are green, all is go
But my heart keeps tellin' my mind no

(*Repeat)

Hey there's a land over there
Where all are given equal share
What you get is so small
It's like never havin' nothin' at all
Take my heand, say as a friend
I will stick with you until the end
I'm in doubt, must decline
'Cause even friends can change their mind

(*Repeat)
Hey hey, oh

(*Repeat)
Oh hey, be a friend of mine
Come and drink my wine
Why don't you lead me to what is right
Hey hey, don't you understand
I'm a lonely man
Lead me to the right
Hey yeah, just what you do, I'm callin' you
If you lead me to the right
Hey hey hey hey
I'll be your brother, I'll be your lover
But lead me to the right...

3. I DON'T WANNA BE REMINDED

She was the restless one
She made love for fun
And I found a new life
And she returned to haunt me again
Oh it ain't the first time
That she changed her mind
I remember the last time
I gave in to her, oh and

*I don't wanna be reminded
Of the tears I shed behind it
'Cause I believed and she deceived me once again
Oh she made love for the moment
And how well she did perform it

But I can't take this hearthache anymore

Like a seashell that washed ashore
I was empty and misplaced
And only time helps the mind to erase
All of the pain I tried to forget
Now I'm happy
'Cause I'm finally over her, mm

(*Repeat)
And I can't take the heartache anymore

**Oh oh I don't wanna be reminded
Of the tears (that) I shed behind it
When I believed and she deceived me once again
Oh she made love for the moment
And how well she did perform it
But I can't take the heartache anymore

(**Repeat)

4. DON'T LET THIS SMILE FOOL YOU

Hey ask me how I'm doin'
Have you got awhile
So I can tell you about the ruin
Behind this great big smile
You might think that I'm doin' all right
That I've begun to see the light
And outside I might be light
But inside I'm blue

Don't you let this smile fool you
'Cause I can cry my heart out to you
Don't let this smile fool you
Oh it gets so lonely, girl
That I could tell the world
Hey hey, yes, I am

Oh I really want to thank you
For your concern
'Cause I've been taught a lesson, you see girl
I've lived and I've learned
It ain't no fun havin' it
Without the one you love to share it with
Baby, and outside I might be laughin'
But inside I'm a mess

Don't you let this smile fool you
'Cause I can cry my heart out to you
Don't let this smile fool you
Oh I get so lonely, baby
Until it's drivin' me crazy
But I might smile and say
That I'm doin' fine
But it's just a masquerade
To hide a worried mind

**Oh don't you let this smile fool you
'Cause I can cry my heart out to you
Don't let this smile fool you
Oh sometimes in the midnight hour
I gotta take a shower
Don't you let this smile fool you
'Cause I can cry my heart out to you
And I can tell some stories to you
Hey they'll make you sit down and cry

*Come back, baby, come back
I get so lonely

(*Repeat 3 times)
(**Repeat)
And ask yourself why

Don't you let this smile fool you
'Cause I can cry my heart out to you
Hey my whole life I have to live in dreams
Is hardly what it seems...

5. I HONESTLY LOVE YOU

Maybe I hang around here
A little more than I should
We both know I've got somewhere else to go
But I've got something to tell you
I never thought I would
Oh but you really ought to know
Hey I love you, I honestly love you

Now you don't have to answer
I can see it in your eyes
And maybe it's better left unsaid
But this is pure and simple
And you must realize
That it's coming from my heart and not my head
But I say I love you, I honestly love you

I'm not tryin' to make you feel uncomfortable
Heaven knows I'm not tryin'
To make you anything at all
But this feelin' doesn't come along everyday
Well you shouldn't blow the chance
When you've got the chance to say
I love you

Now maybe if we had met
In another place in time
This moment might be ending in a kiss
But here you are with your love
And here I am with mine
So darling we'll be leaving it like this
But oh I love you, I really do, baby
And so everyday I come around
Hopin' that I just might bump into you
Wanderin' around
And I was standin' right here by the door
And the moment you walked in
I just couldn't take it no more
And something inside me, you know you love me
Why don't you just speak...

● SIDE 2

1. LOVE'S ON THE MENU TONIGHT

Well it's 4:30 and I'm leavin' early
My lady just called up to say
There's something special on today

*She's got love on her mind
Soft music and wine
Love's on the menu tonight

A quiet evening is what we've been needin'
Hey the girl has got a great idea
And so I'm getting out of here

(*Repeat)

Lord knows it's been a very hard day
And a little love in the evening
Can take the tension away
To be wrapped in the arms of the girl I adore
Is a pleasure, yeah a treasure
Worth leavin' early for

So let 'em dock my pay
Oh but I just can't stay
You see I don't have time
To do any overtime today, 'cause

(*Repeat)

Baby's got love on her mind
Soft music and real good wine
And I want to be there on time
Ooh wee, she's got love on her mind
Soft music and wine
And I'll stay another time
But tonight I must decline
The girl's got it all in line...

2. THE DEVIL IN MRS. JONES

Now and then when friends drop in
They say I've changed my bag
To their surprise, yes I have
You know they call the priest
To pray for me
They say my woman's Stan in disguise
Oh yeah they do
Hey but an Exorcist can't resist her kiss
He'd tremble and I bet you
That you'd believe in the spell she weave
Like I do if she met you
And if this love jones is the curse
Then I'm ready for the worst

*The devil in Mrs. Jones
Makes me want to raise a little hell of my own

(*Repeat)

With mind possessed I must confess
That I would trade a lifetime for an hour
Yes I would
Wrapped in her arms, unearthly charms
You know the girl has got me in her power
And it feels so good
I was wise to get some advice
From an old friend, he's a gypsy
He read my palm and told me I'd have good luck
But I had to keep her with me
And from that forecast I can't lose
Just can't lose with the stuff she use

(*Repeat)

**The devil in Mrs. Jones
Makes me want to get up and get it on

You see I was wise to get some advise
From an old friend, he's a gypsy
He read my palm and told me
Boy, you're gonna have good luck
But I gotta keep the girl with me
From that forecast I can't lose
Just can't lose with the stuff she use

(*Repeat)

***The devil in Mrs. Jones
Makes me want to make love all night long
(**Repeat)
(*Repeat)
(***Repeat)
(*Repeat)

3. THANK YOU EARLY BIRD

People try to tell me
Love takes time to grow
But they never held you
How in heaven can they know
When I first kissed you
And your fingers touched my face
Felt the strangest feeling
Like falling straight through space

*Oh you're my future
You're my bait for life
Thank you, early bird
You're the morning's dream
You got here tonight
Thank you, early bird
You're the morning's dream
You got here tonight

Oh like a good book
Takes no time to read
Feeling caught between us
Eagerness and need
I knew you felt the feeling
'Cause I felt the feeling back
Lovin' you is easier than reading
A simple highway map

(*Repeat)

It's not imagination or infatuation
'Cause you're someone new
'Cause you're somebody new
I've had other loves before
But they were never nothin' more
Than a rehearsal for you, just for you

(*Repeat)

Thank you, early bird
For comin' and see about your baby
Ooh, thank you, early bird
You're the morning's dream, you got here tonight...

4. I THINK THAT SHE'S IN LOVE

Each time I call
It seems to me she's all excited
Like when you talk to an old friend
But maybe then it's just pretend
And so my feelings are divided

*Am I right, am I wrong
Are her feelings that strong
Am I putting me on
Oh I think that she's in love with me
And I think she more than cares about me
Oh I think that she's in love with me
But there's one thing I know
I'm in love with her

Holding her close
Her eyes say more than she is showing
Since what I've heard seems very clear
Why won't my fear just disappear
It's disconcerting, heaven knows

(*Repeat)

Oh I think the girl's in love with me
Yes I think the girl more than cares about me
Oh but I really wish I could be sure
That the love she's giving belongs to me
Oh I do believe it'll be true
Someday she'll say I love you, too...

5. THIS IS YOUR LIFE

Oh do what you want to do
So much in life to see you through
Be what you want to be
Oh be strong and tell the world you're free
I see you children of the world
Searching to find yourselves and who you are
So many roads for you to choose
So many ways for you to win or lose
Oh this is your life, oh yeah yeah yeah
Yeah, this is you life
This is the whole show, baby

Hey you all, round and round we go
Oh people come and people go
Love makes the world go round
Won't somebody share the game
we play is lost and found
So don't close your minds to what you see
A world of pain, hate and poverty
Somehow we all must find faith
To make this world of ours a better place

Oh this is your life, oh yeah yeah yeah
Yeah, this is your life
Oh yes it is, baby
Yeah, this is your life
This day is all it is, baby
Oh this is your life
And you better try to get it right
Hey this is your life
Oh this is your life, oh yeah yeah yeah...

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

DOUBLE DECKER
610-439-3600



MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL



SIDE 1

1. THE INVISIBLE ARCHITECT (5'45")
2. MON AMIE (4'08")
3. UNSPEAKABLE DAWN (7'09")
4. IZIBONGO (5'23")

SIDE 2

1. SHAMAN'S DRUM (5'30")
2. THE BIG PICTURE (6'05")
3. ROCKED IN THE CRADLE OF THE DEEP (5'24")
4. IRON VOICES (4'57")

THIS ALBUM IS DEDICATED TO STEVE LAMMÉ (1917-1988), A TRUE VISIONARY, AND THE INVENTOR OF THE ELECTRONIC DRUM.

Rhythm lies at the center of music and a drummer is tied into that pulse like an unerring clock. THE BIG PICTURE finally synchronizes the rhythmic choreography of a drummer with the melodic and sonic range of computers, synthesizers, and digital samplers. Digital sampling allows percussionists to use their instrument to record any sound, natural or artificial, and play it by striking an electronically sensitive pad.

Now percussionists can have a melodic as well as a rhythmic voice. Michael Shrieve and David Beal, as THE BIG PICTURE, have created a signpost album that's not just the next step in percussion, it's another step in the evolution of music. It puts the percussionist on a plane with traditional front line soloists, giving them the full range of timbral and sound shaping abilities. It also makes the percussionist an archestral arranger of all sounds from the acoustic realm, the digital realm, and realms we haven't heard before.

Through carefully wrought compositions they create a global percussion dance ensemble that shifts from African drum chairs with strings to avant-garde percussion ensemble with a groove. When it's all said and done, the techniques, theories, and philosophies behind THE BIG PICTURE dissolve in its pure musicality. THE BIG PICTURE opens a window on a new world of percussion.

John Diliberto/Music Journalist
Producer - Totally Wired - "A weekly new music radio documentary."

Credits:
All music composed, performed, and produced by Michael Shrieve and David Beal except: THE BIG PICTURE composed by Shrieve/Beal/Scaturro
Executive producers: Ethan Edgecombe and Eckart Rahn
Basic tracks engineered by John Ralla and Marc Sensase at Different Fur Recording, San Francisco, CA, assistant engineer: Mark Slagle
Acoustic drums and additional tracks recorded at Millbrook Sound Studios, Millbrook, NY, engineer: Paul Orofino
UNSPEAKABLE DAWN and THE BIG PICTURE engineered by Jeffrey Norman, recorded at Studio D, Sausalito, CA, mixed by Paul Orofino and Jeffrey Norman, The Site, Marin County, CA
String arrangements on MON AMIE by Steve Gaboury, recorded at Platinum Island Studios, NY, NY, engineer: Gregg Lunsford
Additional overdubs: Peter Scaturro, Michael Carabello, Victor Pantoja, and Larry Oppenheimer (effects processing)
Digitally mastered by Dan Hersch, DigiPrep, Hollywood, CA
Graphic design by Aldo Ricchiero, E1 Studio, Sausalito, CA
Graphic production by Nirup Remington, E1 Studio
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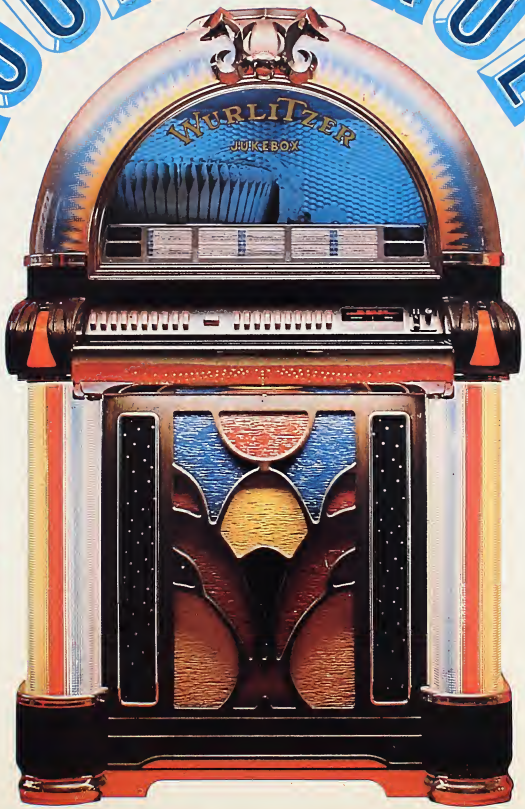


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PHILIPS

ROCK HEROES



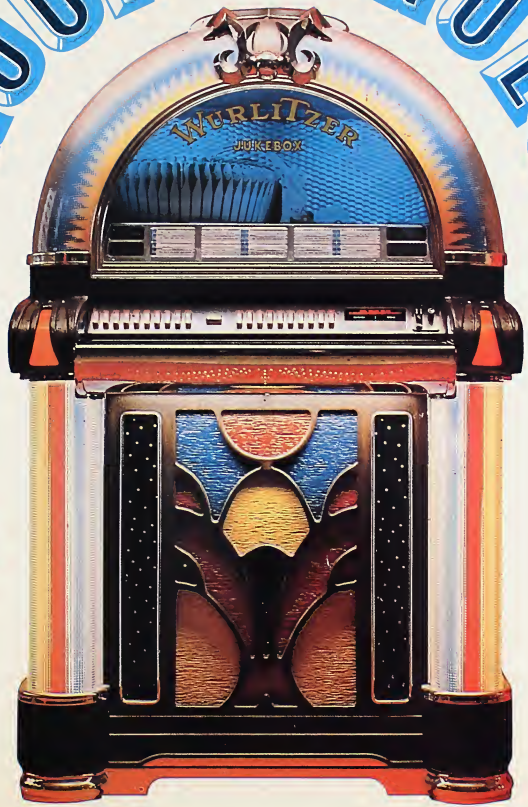
VOL. 1

12 inch 45

ROCK 12

PHILIPS

ROCK HEROES



VOL. 1

12 inch 45


STAR
be somebody
BE SOMEBODY







SIDE 1

1. be somebody - club mix 7:43

2. be somebody - radio version 4:00

(F.Del)

SIDE 2

1. be somebody - instrumental 7:43

2. the light - 3:26

(F.Del)

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Produced by: Star
Executive Producer: Dennis Dellinger
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HEAT
HM 3002-1

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KILLING JOKE ADORATIONS



SIDE ONE:
ADORATIONS

SIDE TWO:
ADORATIONS
PRODUCED BY CHRIS KIMSEY
ENGINEERED BY THOMAS STIEHLER
MIXED BY JULIAN MENDELSOHN

ADORATIONS
Written by Killing Joke

Courage and cowards move heroes to ecstasy,
Welcomes of war and wounds, vigil and victory.
Structures of atoms dance, sugar towards the taster,
Prey to the predator, love as we're falling down.

Through light and laughter flow, to dirge and death we go.
Mindless processions move, lanterns of burning towns.
Welcome to fray and feast, bliss in all sorrows found.
Rhythm and random moves and waves of revelations.

Patterns I'm finding
As pain and joy and sorrow mingle.
Patterns we're finding
Our faces raised in adorations.

Deserts are paradise, awake to genocides.
Delight and suffering, these roles that we have found.
Nourished by food we eat, hungered by waste excrete,
From apes or sons of god, let every act be sacred.

Patterns I'm finding
As pain and joy and sorrow mingle.
Patterns we're finding
Our faces raised in adorations.

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WRITTEN BY KILLING JOKE
PHOTOGRAPHY BY CINDY PALMANO
SLEEVE BY STYLOROUGE

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February 2002 • Volume 11 WHERE RADIO MEETS THE STREETS

V11

emixshow

THE URBAN DJ MAGAZINE



N.O.R.E.

MYSTIKAL

Craig G | Vaughn Woods | DJ Fashen | Corey Hill | Cipha Sounds | Mic Fox | Boogaloo | D/R Period

WITH BRAND NEW MUSIC BY DIPLOMATS FT/ CAM'RON & JUELZ SANTANA, BUBBA SPARXXX, BIG MO, JAZ-O FT/ JAY-Z & DIBIASE, RUSTY WATERS, MS.JADE, ARISTA CATS, SETH MARCEL

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Posh



AR008
STEREO

Posh



SIDE 1

Lazy*
Telemann Vivace F Minor
Can You Imagine*
Gay Paris*
Blackbird
Vou Vivendo

SIDE 2

Eyes That Shuffle*
Bach Bourrées
Terpsichore
Go To Your Room*
Night Flight*
Gotta Go*

* Compositions & arrangements by John Hue. All other selections arranged by Jane Rutter except 'Blackbird' arranged by John Hue.

Meet Posh ...

But how do you introduce a band that refuses to be pigeonholed, a trio of exciting young players whose talents embrace music of all sorts – jazz, pop, classical, rock.

You might easily say what they are not: they are not living wallpaper musicians; they are not dependant upon massive or, indeed, any amplification; they are certainly not specimens of the white-tie-and-tails performer.

You may find them serenading the cinnamon toast and cappuccino crowd at a late-night coffee joint; touring the country for Musica Viva; laying them in the aisles at an Opera House gig; wooing the footy fans half time at the big match (C'MON POSH); or here, very much alive and well and spinning at 33⅓.

Hear POSH and you will find a sound that is immediately appealing, a sound that is intelligent, relaxed, thoroughly professional. Theirs is a music which fuses the best of all musical worlds without compromising any of them. The POSH style relies on complete individual discipline combined with that total ensemble which is the hallmark of good chamber music.

Whether it be Bach or Telemann or one of guitarist John Hue's urbane and sometimes gently ironic compositions, the music of POSH belongs to all of us.

POSH, after all is said and played, is simply POSH.

David Vance*
*David Vance is a music journalist for the Sydney Morning Herald







Posh is ...

Jane Rutter – Flute
John Hue – Guitar & Vocals
Hugh Fraser – Double Bass

Also Appearing ...

David Pereira, Nathan Waks – Cello
John Harding – Violin
Kim Ambrose – Congas

Sound Recording by Adam Hue.
Produced by Peter Martin.
Mixed at Sun Studios, Sydney Australia.
Recorded at Alberta St. Studios.

• Cover designed by Ted Blackall & Susan Baird. Photos Frank Lindner & Martin Hansons.
• Executive Production: Gerry Stevens and Chris Saxton.

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• Enquiries: Arika Records, P.O. Box 2, Pymble, N.S.W. 2073 Australia

ARIKA

APPALOOSA RIDER / BOB PICKERING

SIDE I

Rollin' In My Dreams
Appaloosa Rider
A Debt To Pay
Can't Seem To Get You Off My Mind
I'm My Own Grandpaw

SIDE II

I'll Stand By You
Phil's Interlude
Miss Eleanea
Hey, Little Man
Playin' This Game (Is Breakin' My Heart)
So Long, It's Been Good To Know Yuh

Produced by Whitey Thomas and Bob Pickering for Thunder Productions
in association with Showco Productions
Recorded and Mixed at January Sound Studios, Dallas, Texas
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EMI ST-11176

Capitol

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DESIGN: STAN RICHARDS & ASSOCIATES

ROLLIN' IN MY DREAMS

Headed for the open skies of Texas
Out on the highway in the mornin' sun
Goin' to see my girlfriend from Nogales
She don't speak much English
But she sure is a lot of fun.

I'm a rollin' in my dreams once again
Headed where the sun always shines
Rollin' in my dreams once again
Hope nobody wakes me 'til I die.

I met her in a barroom down in Clovis
Asked to buy her a drink . . . she quickly smiled
In dusty cars and pickup trucks we hitchhiked
All around The Southwest and along The Great Divide

Chorus

I left her at a truck stop outside Dallas
A brown suitcase full of postcards in her hand
And ever' since that day I've been a roamin'
Now I'm goin' back to Texas and there I'll make my stand.

Chorus

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APPALOOSA RIDER

Well somewhere back around '36
Standin' knee deep in the Oklahoma sticks
Pickin' and singin' Jimmy Rogers licks
Like I owned 'em

The girls in town loved what I'd do
I had Choctaw Hair
Eyes of blue
They'd call me baby
I was six foot two
And looked lonesome

Then yonder came a man in a big ol' car
A black beret
A big cigar
He said, "son, yore a natural cowboy star
For sure."

I looked at him and I said fine
He looked at me and he said sign
I put my name on the dotted line
And I became the. . .

Appaloosa rider
Appaloosa rider
Appaloosa rider
Hero of the Plains

Soon I smiled from magazines
My head slicked down with vasoline
All those bobby-sox babies' screams
Would ring

They'd pack in just like Maine Sardines
And stand out in the mezzanines
To see me ride across the screen
And sing sing sing sing

Chorus

A hundred fights I musta' won
A thousand bullets in my gun
My hat stayed on through all the fun
And glory

But my real life pony had its hood adorned
With a big ol' set of western horns
While all America ate popcorn and marveled at the
One and only

Chorus

Well a real life villain crossed the line
So I crossed Hollywood and Vine
And signed another dotted line
My handle

I came back, but all the noise
Was made for Hoppys, Genes and Roys
Hollywood had more cowboys
Than scandals

So I'm back here in the Oklahoma sticks
Out of all my old side kicks
Jack Daniels is the one who sticks around

But friends and fans have begun to write
And I learned why the other night
When I woke up to a TV fight

The hero won and his hat stayed white
Guess who rode across my sight?
I tell ya', I was dynamite!!!!!

Chorus

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A DEBT TO PAY

Abe put the horse in the stable
With the last of the water and grain
Bring a torch to the field
And we'll burn fifty years away

Bring down your sister's blue ribbon
The one that she won at the fair
And since Richmond has fell
You'd best poison the well on your way

Make up a bed in the wagon
And bring every blanket you find
This damn winter's so cold
And your mother's so cold for the ride

I know, Abe, it's hard what I'm askin'
To leave half a lifetime to them
But armies don't care if your sons were born there
And the bullets don't see who they're taking from me
And I know you'll not cry when I tell you that I've
Got to stav . . . a debt to pay. . .

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CAN'T SEEM TO GET YOU OFF MY MIND

Walkin' down the road lookin' at the sky
Tryin' to get home by suppertime
My other woman's waitin' there
Wi' lovin' in her eyes.
I can't seem to get you off my mind.

I was down and out nothin' left to lose,
Sittin' in a bar to pass the time.
Whey you found me there you chased off all my blues.
I can't seem to get you off my mind.

You went to New Orleans to be a dancer
You bought a brand new dress and changed your name.
I didn't care, I thought I knew all the answers.
But none of the questions are the same.

Got the letter that you wrote me yesterday
Opened it and read between the lines
Seems like a thousand years since you went away.
I can't seem to get you off my mind.

Summer came, I couldn't feel the sunshine
September's here but it don't look like rain.
Looks like it's gonna be a long lonely winter
If I don't find my love again.

Watchin' smoke rings gliding through the air
Countin' bubbles in the wine
Laughing as you ran your fingers through my hair.
I can't seem to get you off my mind.

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I'M MY OWN GRANDPAW

I'm my own grandpaw
I'm my own grandpaw
It sounds funny I know
But it really is so
Oh, I'm my own grandpaw

Many, many years ago when I was twenty-three
I was married to a widow who as pretty as could be
This widow had a grown up daughter who had hair of red
My father fell in love with her and soon they too were wed.

This made my dad my son-in-law and changed my very life
For my daughter was my mother 'cause she was my father's wife
To complicate the matter even though it brought me joy
I soon became the father of a bouncing baby boy.

Little baby then became a brother-in-law to dad
And so became my uncle though it made me very sad
For if he was my uncle then that also made him brother,
Of the widow's grown-up daughter who, of course, was my step-mother.

Now father's wife then had a son who kept them on the run
And he became my grandchild for he was my deughter's son
My wife is now my mother's mother and it makes me blue
Because although she is my wife she's my grandmother too.

For, if my wife is my grandmother then I'm her grandchild
And everytime I think of it, it nearly drives me wild
For now I have become the strangest case you ever saw
As husband of my grandmother I am my own grandpaw.

Chorus

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I'LL STAND BY YOU

The song you sing is sadness
The words you say are true
I can't promise you gladness . . . no
But I'll stand by you.

I can't give you diamonds
Like your rich friends do
Everything I have is yours
Let me stand by you.

You can tell me all your troubles
I'll try to understand
When you're all alone and need somebody
Won't you let me be your man?

I've been many places
Known a love or two
They're just forgotten faces now
Let me stand by you

Chorus

You say you're feelin' lonely
Don't know what to do.
You don't have to cry no more.
Let me stand by you.

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MISS ELEANEA

Miss Eleanea, where'd you sleep last night?
Was it rainin'?
When the morning light came breakin'
As you lay wakin'
To a new day.

Find a new game
Close another door
Miss Eleanea, I've been there before
It scares you just to be you
But you can' change it.

If you keep on running
Trying to find yourself
Be somebody else
If you want to

If anyone should see her
Just say hello for me
Say I'm glad she's free
If she wants to

Miss Eleanea, where'd you sleep last night?
Was it rainin'?
Hmmmmmmmmmmmmmmmmmmm

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HEY, LITTLE MAN

Hey little man
Busy box in your hand
Starin' amazed at what you see

Hey little boy
Fascinating toy
I can't believe this happened to me.

I can remember
When I was a kid
An Arkansas farm where I used to grow

We'd get outa work
Send old Rufus to tree
Dad, can't you hear him callin', bayin' to me?

I can remember
The things you said
I can understand now I've made my own bed

Now I see
And I realize what I saw in Daddy's eyes

You came to me
One year ago today
Brought me a love
Showed me a whole new way

One fine day
You will feel
What I see
Standing here
Before me

Hey little man. . .

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PLAYIN' THIS GAME (IS BREAKIN' MY HEART)

Somethin' funny, in the way you smile
Seems as though there's somethin' you should tell me
If it's over
If the feeling's gone
Please don't go on trying to be kind.

Let the tears fall where they may
Please don't try to spare my feelings one more day
You can let the teardrops start
'Cause playin' this game is breakin' my heart.

I remember how things used to be
I've known all along your love was ending
And if you're going
Don't you wait for me
Fading years will go to ease the pain.

Chorus

I've been changing with each passing day
Time it seems is pulling us apart
It's been coming
I've known it all along
If you're leaving now's the time to start

Chorus

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SO LONG (IT'S BEEN GOOD TO KNOW YUH)

So long it's been good to know you
So long it's been good to know you
So long it's been good to know you
This dusty old dust is a blowin' me home
I've got to be driftin' along

I'll sing this song but t'll sing it again
Of the place that I lived on the West Texas plains
In the city of Pampa the county of Gray
Here's what all of the people there say

Chorus

The people all set while the cloud rolled in
It was blackern' pitch . . . it looked just like sin
We all knew that the world was done
So the goodbyes traveled from one to one

Chorus

The telephone rang and it jumped off the wall
That was the preacher payin' his call
He said, "Look at the sahpe that the world is in
I've got to cut price on salvation and sin."

Chorus

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GUITARS: Bob Thomas, Bobby Rambo
KEYBOARDS AND SYNTHESIZER: Whitney Thomas
BASS: Ernie Chapman
DRUMS: Banks Dimon
PERCUSSION: Phil Kelly, Jimmy Flores, Enrique Reyes
SAXOPHONE: Lon Price

Thanks for musical assistance to:
John Nitzinger, David Hungate, Phil Kelly

Jimmy Flores and Enrique Reyes appear through the courtesy of Buena Suerte Records

STRING ARRANGEMENTS AND CONDUCTING:
Phil Kelly

STRING PLAYERS: Anshel Brusilow (First Violin), Peggy Miller, Gloria Stroud, Art Culver, Mary Culver, Norma Davidson, Tom Le Veck, Sheldon Goldsholl, Willa Howells, Arlene Tayloe, Mike Nowek, Kay Gardner, Monte Knutson, Kathy Pruitt

BACKGROUND VOCALS: Dan Alexander, Frank Bloebaum, Calvin West, Ronnie Dawson, Bobby Rambo, Gary Casebeer, Wilson Fisher, Bob Peck, Tim Pollard, Peyton Perk, Phillls Lindsey, Luci Crane, Tommie Young, Linde Handy, Bettye Zoller

RECORDING ENGINEERS: Bob Pickering, Chuck Mandernach, Whitey Thomas

MIX: Bob Pickering

MASTERING: Wally Treugott

Speciel thenks to:
Donna & Jan

I'm Bob Pickering. Well, here we are. You and me. I guess you're wondering why I've called us together. Appaloosa Rider. It's my first album. And I want you to like it. I don't know why exactly. I guess it's because I like it. Now I'm not trying to sell it and I want you to understand that. I want you to like it because you like it and not because I sold you a bill of goods. The songs were picked special. They're special songs written by special people. I figured that if I just have one shot at this thing I wanted it to be my best shot. And if I can't get you with Woody Guthrie you just can't be got. The songs in this album some people would say are 'Folk' songs. I call 'em 'folks' songs. They're about folks. Folks with problems. Folks looking for answers. Folks relating to each other, communicating with each other. Or trying to. The reason I'm sitting here running off at the mouth is that this fellow said that the people who buy this album would want to know something about me. I said I couldn't imagine that. When all of this came up in the first place I couldn't imagine it. I kept saying to myself Who would want to hear me sing. Somebody said I had a 'salable' quality to my voice. I said Well hell so does a cow. Which wasn't very funny. One thing everybody always wants to know about somebody is where they're from. I don't know why but it's always important. I was born and raised in Henryetta, Oklahoma. It's a good place. The high school football team was the Henryetta Hens and when I was a kid I thought they coulda stopped the flood. They were the Vikings and Redskins and Dolphins all in one. Being a kid in Henryetta, Oklahoma, was a good time to learn to get all your stuff in one pile. Most folks there had their head on straight. They had just been through the dust bowl and the depression. They taught me that all a fellow really has going for him is himself. I used to get hung up on what's next. You know. What was around the corner. A man doesn't know what's around the corner any more than a hog knows it's Sunday. But when he makes up his mind that he can handle it whatever it is, he's going to make it nine times out of ten. It's kind of like getting knocked down. The guy who gets up quickest is the guy who's going to have more time to set straight whatever caused him to get knocked down. That's when a dude finds out what he's all about. Like when the fellow said to me he wanted me to sing this album. I never had done anything like that before. So I had to make up my mind that it wasn't going to be any kind of a hill for a stepper. Now I'm not saying it wasn't hard. I'll stand up on two hind legs and yell it at you. It was hard. But I did it and I want you to like it. Like I was saying before, this may be my only shot. I'll consider it a success if it makes you smile.



Capitol

LSP-4037 **STEREO**

MUSIC FROM THE FILM SCORE COMPOSED AND CONDUCTED BY PAT WILLIAMS

HOW SWEET IT IS!

"HIS MASTER'S VOICE"
RCA VICTOR

From the
Original Sound Track!
THE PICARDY SINGERS
with
HOW SWEET IT IS
and
MONTAGE FROM HOW SWEET IT IS
Composed and Conducted by JIM WEBB



NATIONAL GENERAL PICTURES PRESENTS

JAMES GARNER DEBBIE REYNOLDS
MAURICE RONET
IN
HOW Sweet IT IS!

PAUL LYNDE AND TERRY-THOMAS AS GILBERT TILLY WRITTEN FOR THE SCREEN AND PRODUCED BY GARRY MARSHALL & JERRY BELSON DIRECTED BY JERRY PARIS

BASED ON THE BOOK "THE GIRL IN THE TURQUOISE BIKINI" BY MURIEL RESNIK MUSIC BY PAT WILLIAMS TECHNICOLOR® PANAVISION® A NEW EXCITEMENT IN ENTERTAINMENT

HOW SWEET IT IS! Mono LPM-4037
Music from the Film Score Composed and Conducted by Pat Williams Stereo LSP-4037
Produced by Joe René

"How Sweet It Is!" Makes a Total Commitment to Comedy

"How Sweet It Is!" is a honey of a romping, saucy, uninhibited motion picture. It's full of tempting teen-agers, fits of laughter, marital bliss, and some marital blisters, because it kicks up a few heels.

There isn't a sour note in "How Sweet It Is!" Certainly, you'll see a dash of bitters and moments of wry faces, but they are all covered over with the juices of joy. The fun and games pour balm on a sea of troubles and nothing crabs the action. It makes a total commitment to comedy.

The plot is tart—a piece of pastry à *la* modern matrimony and teen-age tribulations. James Garner and Debbie Reynolds are madly in love (even though they are husband and wife). They love to love. Their son's girl takes off on a summer girls' tour of Europe. Father, mother, son decide to follow.

Debbie rents a villa on the Riviera from a real-estate hustler in America. The family crosses on a student ship. It adds up to good grief and a bit of heartburn. All that follows is freaked-out frenzy. From stolen buses to bedroom farce; from mistaken wolves to just desserts; from scuttlebutt to scuttled marriage.

James sings the empty-bed blues because his wife, Debbie, is unavailable. She gets mixed up with the villa owner. James and a pretty tour guide make moon-music together. Then it's snap, crackle, and pop (mom, too!) winds up in jail. But it all ends happily in the heat of passion and a buffoon bordello. That's the payoff. The end is in sight, and "How Sweet It Is!"

The film has outstanding music. Two songs were written by one of the truly gifted young composers of this or any other age—Jim Webb. This young college boy from California became the talk of the music industry with *Up-Up and Away*, a smash hit that rode the charts to new heights and won a composer Grammy award for Jim as 1967's Song of the Year. *By the Time I Get to Phoenix* and *MacArthur Park* have already proved young Jim is no one-song tunesmith, and now for the "How Sweet It Is!" sound track he's contributed the title song and the intriguing *Montage from How Sweet It Is.* The talented Picardy Singers perform these two Jim Webb winners from the original sound track.

The film-score music for "How Sweet It Is!" was composed by Pat Williams, another of the bright and clever young music men of today. Pat writes with strong melodic flourish and a fresh, frothy feel. His arrangements have a rakish, seductive quality that adds spice to the film's laugh lines and appeals to the ear, as well. Well versed in the arranging field, where he's worked with some of today's top singers, Pat has been credited most recently as one of the arrangers for the Steve Lawrence-Eydie Gorme Broadway musical smash "Golden Rainbow."

There's no message in "How Sweet It Is!" It's a fun film for fun people—with music to match! MORT GOODE

SIDE 1

A PAIR OF BOOBIE-TRAPS (1:58)
LONELY AFTERNOON (3:27)
HOW SWEET IT IS* (2:32)
AND THEN, GOODBYE (2:14)
SUN OF THE BEACH (1:59)
BUGGED (1:17)

SIDE 2

FACE UP TO IT BABY (2:10)
THE SHORTAGE OF MINIS (2:12)
VILLA SWEET VILLA (1:56)
JENNY (2:20)
MONTAGE FROM HOW SWEET IT IS* (2:50)
BEACH BALL (2:40)

Arrangements by Pat Williams

Public performance clearance—ASCAP
Recorded in Webster Hall, New York City
Recording Engineer: Anthony Salvatore

*Featuring the Picardy Singers
From the original sound track
Composed, arranged, conducted and produced by Jim Webb


1


2


3


4


5


6

1 James Garner and Debbie Reynolds. They think this lifeboat is headed for "The Tunnel of Love."
2 Terry Thomas, a crooked real-estate agent, in "The Dance of the Dirty Deal."
3 Debbie and Maurice Ronet. He owns the villa; she thinks she rented it. He's all for connubial bliss even though they aren't married.
4 Paul Lynde, harried ship's officer. He reads the riot act to teen-age tourists and they act up.
5 James Garner, dressed to kill. Maurice Ronet, who's teaching Debbie how to play pool—Italian style.
6 James, Debbie and "son," sixteen-year-old Donald Losby. This bit of family fun is known as arm-to-arm resuscitation.

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ST-11338

Capitol

Original Soundtrack Recording from

HARRAD SUMMER

Music by **PAT WILLIAMS**
Vocals by **GENE REDDING**

Gene Redding Sings:
Living At Peace With Myself
Let The Love Begin



A
DENNIS F. STEVENS
CINEMA ARTS PRODUCTION

SIDE ONE

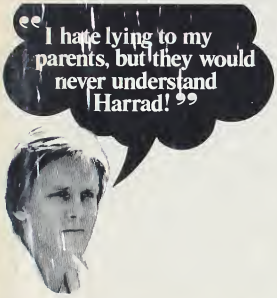
LIVING AT PEACE WITH MYSELF (Main Title)* 2:30
Vocal: Gene Redding
TONIGHT WE SWING 2:43
DOUBLE WEDDING 2:07
WELCOME HOME HARRY 1:30
THE EYES HAVE IT 2:29
LET THE LOVE BEGIN** 2:14
Vocal: Gene Redding

SIDE TWO

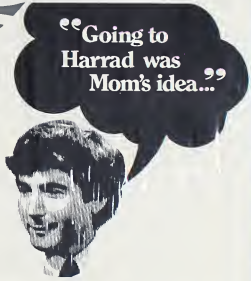
A PRECIOUS LOVE** 2:52
Pat Williams Orchestra & Chorus
LET THE LOVE BEGIN (Instrumental) 2:01
CONTINENTAL BREAKFAST 1:51
POOPSIE 2:35
I THINK I LOVE YOU 2:21
LIVING AT PEACE WITH MYSELF (Instrumental)/ LET THE LOVE BEGIN** (End Title) 2:47
Vocal: Gene Redding

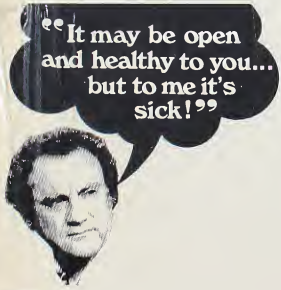
Original Soundtrack Recording from

HARRAD SUMMER









All Selections Composed, Arranged & Conducted by PAT WILLIAMS
*Lyric by PAT WILLIAMS
**Lyric by KELLY GORDON
All Selections Published by Mercado Music Co./ASCAP—Workers Union Music/BMI
Album Produced by NEELY PLUMB and PAT WILLIAMS for Neely Plumb Productions
Recording Engineers: Jay Ranellucci, Don Henderson
Kelly Gordon courtesy of The Music Company

℗1974 Capitol Records, Inc.

Cinema Arts Productions presents "**HARRAD SUMMER**"
starring **Richerd Doren · Victoria Thompson · Laurie Walters · Robert Reiser**
and **Bill Dana** as Jack Schacht · spacial guest appearance by **Merty Allen**
Besed on the characters created by Robert H. Rimmer in his novel "The Harrad Experiment" · Story by Mort Thew
Screenplay by Mort Thew and Steven Zacharies · Music by Pat Williams · Vocals by Gene Redding
Directed by Steven H. Stern · Produced by Dennis F. Stevens · In Color

FROM CINERAMA RELEASING

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Candi Staton

STAND UP

AND BE A WITNESS

STAND UP

AND BE A WITNESS

Candi Staton

SIDE A	STAND UP (& BE A WITNESS)*	3:56
	I'M DEPENDING ON YOU**	4:18
	YOU DON'T KNOW THE GOD YOU SERVE*	6:12
	HE'S ALWAYS THERE**	4:46
SIDE B	ADVANCE*	4:18
	GOD'S GOT THE ANSWER*	4:16
	UNTIL YOU MAKE IT THROUGH*	3:30
	THE GLORY OF JESUS**	4:38
	HALLEL†	1:52

All compositions written by:
CANDI STATON for Beracah Publishing Co. (ASCAP).

Produced by:
JOHN M. SUSSEWELL & OLIVER A. SCOTT

*Arranged by Oliver A. Scott for Beracah Productions
Additional guest vocals by Oliver A. Scott

**Arranged by Randy Harper for Beracah Productions

†Arranged by John Sussewell for Beracah Productions

PERSONNEL:

Keyboards & Synthesizers:
RANDY HARPER
JIMMY SMITH
OLIVER A. SCOTT

Guitar:
PHIL HAMILTON

Bass Guitar
DWIGHT WATKINS
MARCEL WILLIAMS

Drums:
JOHN M. SUSSEWELL

Percussion:
JOHN M. SUSSEWELL &
OLIVER A. SCOTT

Background Vocals:
THE RICHARD SMALLWOOD SINGERS WITH DOTTIE JONES, RICKY LAFONTAINE, JACKIE RUFFIN, DARLENE SIMMONS AND RICHARD SMALLWOOD. The Richard Smallwood Singers appear courtesy of Word, Inc. and Rejoice Records.

Engineered by:
THOM K. KIDD (DALE ABBOT & MIKE ALVORD, ASSISTANTS) @ CHESHIRE SOUND STUDIOS AND MUSIPLEX (Atlanta, GA); GEORGE EIMER @ HARBOR LIGHTS (Clinton, MD)

Mixed by:
THOM K. KIDD

Graphic Design & Layout:
DON CHANDLER

Photography:
JOHN M. SUSSEWELL

The Lord is good and is worthy to be praised! He has established my life and put a new song in my mouth!

I'm so excited about this album because each song has a special meaning to me. They were birthed by actual experiences through knowing God. There's a difference between knowing God and merely being acquainted with Him. Knowing God is spending quality time with Him in relationship, as well as allowing Him to work His Will in your life through every situation.

"YOU DON'T KNOW THE GOD YOU SERVE" came about in London, England during a conversation with a young pastor telling me about certain difficulties he survived in his past. He explained he'd made that statement to another person in demonstration of how God doesn't necessarily see through the same eyes we see through and is not limited by the way we choose to respond to life. Just then I began to receive the lyrics...

I was ministering with the Archbishop Benson Idahosa at the Church of God Mission (Benin City, Nigeria) before approximately 30,000 people when the praise chorus HALLEL ("Hallelujah, Jesus Lives") came to me. It was also later during an outdoor rally in Ibadan, Nigeria, that I taught this simple but powerful chorus to over 400,000 people. How wonderful it was to see everyone going home after both meetings singing the Lord's praises with one voice. And how moved I was to experience once again the real purpose behind music.

For these and the other songs in this collection, I wish to give Special Thanks to all the musicians and singers who worked faithfully to bring the project to completion: Oliver, Randy, Phil, Jimmy, Dwight, The Richard Smallwood Singers and, of course my husband, John, and son Marcel.

To Tom Barfield, Thom Kidd and Tom Wright at Cheshire Sound/Musiplex in Atlanta for their expertise and support. To Jim Mitchell for his tips and guidance in acquiring just the right equipment to get us started in the high tech world of MIDI.

Mention must be made of our special friends in ministry who by their prayer support and fellowship have made this project the incredible success that it already is: Pastor Alfonzo & Karen Bernard, Pastor John & Diana Cherry, Pastor Charles & Carolyn Harrell, Pastor Clinton & Sarah Utterbach, Pastor Isaiah & Gloria Williams, and Pastor Bob & Pam Wright.

Also Special Thanks to our ministry "Partners" who responded by supporting the recording budget in a tangible way!

I love you more than can be said... let the Lord, Christ Jesus of Nazareth, be magnified (Psalms 40:16)!

CANDI STATON-SUSSEWELL

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WARNING: Unauthorized reproduction of this recording for ANY REASON is prohibited by Federal law and subject to criminal prosecution. *(To the Household of Faith, we admonish you of the above in the spirit of Malachi 3:8 and Romans 13:1-2, knowing that we've been called to obedience to the righteous requirement(s) embodied in the law of the Spirit of Life (Romans 8:1-4)*

For further information and booking please contact Beracah Ministries at the address given.

BERACAH RECORDS

BERACAH RECORDS
A division of Beracah Ministries, Inc.
6855 Jimmy Carter Boulevard
Suite 2100
Norcross, Georgia 30071
(404) 446-0588

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ORIGINAL MOTION PICTURE SOUNDTRACK

VARÈSE SARABANDE

VC 81082

MUSIC COMPOSED AND CONDUCTED BY

LAURENCE ROSENTHAL

NEWLY REMASTERED

METRO-GOLDWYN-MAYER PRESENTS

BRASS TARGET



VARÈSE SARABANDE VC 81082

METRO-GOLDWYN-MAYER Presents A BERLE ADAMS-ARTHUR LEWIS PRODUCTION

"BRASS TARGET"

Starring

SOPHIA LOREN · JOHN CASSAVETES · GEORGE KENNEDY
ROBERT VAUGHN · PATRICK McGOOHAN · BRUCE DAVISON · EDWARD HERRMANN and MAX VON SYDOW

Executive Producer BERLE ADAMS · Music by LAURENCE ROSENTHAL · Screenplay by ALVIN BORETZ

Based on the novel "The Algonquin Project" by FREDERICK NOLAN · Produced by ARTHUR LEWIS · Directed by JOHN HOUGH

VARESE SARABANDE

VC 81082
STEREO





In 1945, shortly after the end of World War II, General George S. Patton, Jr., then commanding the Fifteenth Army in Germany, was killed in an automobile accident. The circumstances surrounding his death have cast a cloud of suspicion over its "accidental" nature. He had been directing the investigation of a sensational mystery, the disappearance of a vast treasure which had been secreted in an abandoned mine by the Nazis, subsequently discovered by Allied forces, and then shipped to Frankfurt for safekeeping in the vaults of U.S. Army Headquarters. The shipment never reached its destination. Missing was not only a priceless collection of European art, but also the entire gold reserve of the German Reichsbank, valued at 250 million dollars.

This tour-de-force of super-highjacking, the attempt by an embittered American major, himself a master of military "dirty tricks", to solve the mystery of this crime (the gold has to this day never been found), and its possible connection with Patton's death, form the basis of "BRASS TARGET", a fascinating speculation on how it might all have come about.

The music for "BRASS TARGET" largely reflects the peculiar atmosphere of a shattered post-war Germany, a spiritual no-man's land, as well as the suspense and drama of the brilliantly evil conspiracy which it spawned. And through it is woven the nostalgic theme of Mara, one of those special "victims" of war, a beautiful woman with numbed emotions, drifting from one liaison to the next, from one protector to another, regardless of the uniform he wears; a figure at once touching and pathetic.

And behind the personal story are heard other sounds: the turmoil of a war-torn civilization; the never-changing elegance and polite indifference of a continental hotel dining-room; and finally the mystery and violence of the man from Switzerland, suavely and ruthlessly preparing the perfect crime.

—Laurence Rosenthal

Side 1

1. Mara's Theme/The Man from Switzerland
2. Violence in the Bell Tower
3. The Ferry on Lake Lucerne
4. The Weapon and the Disguise

Side 2

1. Reminscing
2. Setting the Stage
3. The "Accident"
4. The Last of Webber/End Title (Mara's Theme)

Graunke Symphony Orchestra, Munich.
Conducted by Laurence Rosenthal.
All selections Variety Music, Inc., ASCAP.

ALBUM PRODUCED BY HARRY V. LOJEWSKI.
Recorded at Bavaria Studios, Munich, Germany.
Mixed and Edited by Brian Vesse at Salty Dog Studios, Van Nuys, California
Mastered by Bruce Kennedy at Location Recording Service, Burbank California.
Plating: James G. Lee Record Processing, Gardena, California.
Art Director: William Stout.
Litho Director: Mike Malan.
Liner Graphics: Karen Stone.
Album Coordination: Tom Null and Chris Kuchar.
Manufactured at KM Records, Burbank, California.
Made in U.S.A.

Manufactured by Varese Sarabande under license from MGM.
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Varese Sarabande, 6404 Wilshire Boulevard, Suite 1127, Los Angeles, California 90048


THE SEARCH FOR CORN

TASTES GREAT
LESS FILLING

- BEAUTY IS MY BIDNUSS (Radio)
- BEAUTY IS MY BIDNUSS (Beautiful Dance Mix)
- MINIMUM WAGE
- THE SEARCH FOR CORN
- MINIMUM WORDS



Ice Tabki



Photos by : Paul Pellettieri

BEAUTY IS MY BIDNUSS

I'm talkin' soft wave, Jerry curl, million doller suits
Got a manicure, pedicure . . . . . doin' my doo
Seid I'm lookin' real tough and I'm lookin' reel mean
Dressed to kill end I'm mekin' the scene
Just look et me strut (baby) wetch me welk
And if you want to hear beauty just listen to me
Talk ebout how I'm gonne treat you real fine
(Sayin') The pleasure's ell yours and the beauty's all mine

Chorus:
Beauty is my bidnuss . . . . . And my bidnuss is you
Takin' care of bidnuss . . . . . What you gonna do?

Handsome and adventurous — I'm your man
20 Karat gold — On my hend
Wall to wall carpet, the Mercedes is blue
Got e Coupe de Ville, baby I'm no fool
Built to last with a box spring bottom
Got a bachelors degree from Harvard college
My beauty's so fine, girls stand in line
(Cuz I'm) a man on the move and I'm right on time

Don't wash my clothes, just throw 'em away
I buy beautiful new things each and every day
Because I'm so precious and my skin's so nice
I could never even think of wearing the same thing twice
Junior in a jacket with a vinyl top
Peaches and cream . . . . I'll bop 'till you drop
They say that beauty is a frame of mind
Well I'd really like to frame your face to mine

Chorus

. . . . . Smack dab in the middle
of a new affair
Clothes on the floor
Chanel in the air
the smell of beauty is everywhere
Beauty is my bidnuss
And I just washed my hair

Beautiful Chorus:
Beauty . . . . . is my business
Beauty . . . . . is my business
(Repeat)

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 & Yamaha DX-7 synthesizers, background vocals, tape effects
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, acoustic rhythm guitar, lead and background vocals
Jennifer Batten: Electric guitars - rhythm & lead
The Nubile Nurses (day shift): Patti Cristo (high) Robyn Rosenkrantz (middle), Janis Massey (lo)
Female vocal arrangement: Bret 'Doc' Helm

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BEAUTY IS MY BIDNUSS (Beautiful Dance Mix)

"Stand by for a message from the answers . . . . . ;
. . . . . petite warm treacles of love . . . . . "

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 & Yamaha DX-7 synthesizers, background ' Run D.O.C. ' vocals
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, acoustic rhythm guitar, sampled tape effects through a Simmons E-Prom blower, sleigh bells, lead and background ' Run D.O.C.' vocals
Jennifer Batten: Electric guitars - rhythm & lead
The Nubile Nurses (night shift): Patti Cristo (high) Robyn Rosenkrantz (middle), Sean Wiggins (lo & ultra high), Toni Land (way lo)
Female vocal arrangement: Bret 'Doc' Helm

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MINIMUM WAGE

There's e Serious Problem Goin' on Today
We got a lot of people workin' and for not much pay
Breakin' their beck seven days a week-
end to see their check, MAN YOU WOULD FREAK!

The money they meke is gone before they get it
and (with) those kind of wages, you might as well
forget ebout 'a' tryin' to get ahead in life;
A 2 car gerege and a beautiful wife--Are a thing of the past
A dream never to be-- A thing of the past for you & me--
A thing of the past--A dream never to be
With the minimum wage . . . . . .

The government says they got people here to help us
But all we see is a bunch of old scalpers
Who take what they can what and what they need
But it's never enough to satisfy their greed
So we end up washin' their boots and their windows
Not realiz'n that they put us into the mess
That we are all in today
In this grand ol' place called
The U.S. of A..

Chorus:
Minimum wage
Minimum wage
Workin' for the minimum wage

I know your kind and I know it well,
You TALK TALK big trash and you SELL SELL SELL
Cuz to profit from another helps to ease your pain
It don't matter who you hurt, as long as you get the gain
But the rest of us folks who try to stay decent,
We work overtime tryin' to justify the reason
Why the money we make isn't good enuf
to pay our bills, buy food, and maybe some stuff
For the little baby boy whose 'a cryin' in the alley
The little baby boy who knows a nothin' but rage
The little baby boy whose 'a cryin' in the alley
All because of the minimum wage.

Chorus

I think it's time y'all wise up the this crap,
And see the reality behind my rap
About the problems we have in all of our towns,
and the SERIOUS BULLSHIT goin' down
With the value of the dollar gettin' weaker and weaker,
The brotherhood of man's gotta find a new speaker
Who will deal with the problems of today,
someone who won't just run away
And hide behind the chairs in the BIG white house
Eatin' all the cheese like a BIG FAT MOUSE
Lock himself away in his gilded cage
Refusin' to deal with the minimum wage . . . . .

Chorus

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 synthesizers, lead and background vocals
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, sampled tape effects through a Simmons E-Prom blower, lead and background vocals
Jennifer Batten: Electric guitars
Sean Wiggins: Background vocals
George Ove Lyons: Serious B.S. beckground vocals

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THE SEARCH FOR CORN

Search for corn
Search for corn . . . . daddy
Search for corn
You're beautiful babes . . . . don't ever stop searchin' . ah

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Moze custom fretless bass, vibes
Ivan Dragotin Grguric: Yamaha studio pro acoustic drums, vibes, lead vocal
Bobby 'pappy' Parker: Yamaha DX-7 synthesizer
George Ove Lyons: Bad trumpet

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MINIMUM WORDS

. . . . . Cha . . . . . .

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 synthesizers, minimum vocal
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, sampled tape effects through a Simmons E-Prom blower
Jennifer Batten: Electric guitars

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All tracks composed, produced and arranged by DOC TAHRI for Barabus Productions
DOC TAHRI be: Bret Haskell Helm & Ivan Dragotin Grguric
All songs published: Bums From Deep Space Music, BMI 1986 & 1987

Special thanks to: Mike Rosen for being a great engineer, assisting in production and an innovative genius at labeling the board . . . . . Chris Pett for being 'in there' throughout the entire project . . . . . Robert Fusfield and Rick Newson at Hitman of Design for an amazing album jacket . . . . Paul and Jeff Stillman and all the other guys (Glen, Blake, Scott, Brian, Steve, etc.) at Powerhouse for their never ending support . . . . Craig Ingraham for his beautiful Martin acoustic guitar coupled with his positive vibe . . . . . Anthony Pett for bringing in gear that we never used . . . . . Ed Cholakian at Ed Cholakian Enterprises Inc. for great T-shirts . . . the entire DOC TAHRI live crew (Jerry Etchingham, Mike Ekmanian, Sam "Super-ninja" Campanelli, John Godhart, George (Mwandishi) Lyons and Mitch (I don't know why) Niotta) . . . . . John Stillman for havin' the funk somethin' fierce and single-handedly selling more copies of our last 12" single than any other retail outlet in the entire world . . . . . Rob Wagner for being our resident in house 2nd string bass . . . . . Bil Ho for being a great brother-in-law and helping with this insert . . . . . Heather "H-Bomb" Summers for her invaluable contributions to the live show and her unconditional support of this project from the jump . . . . and last but not least, to all our friends and fans for your continued support. (Sounds like a damn' Bartles & James commercial). Oh well, you get my drift . . . .

Extra special thanks to: Jennifer "Bad-Ass" Batten for being the only fresh guitar player in the universe . . . . . all the Nubile Nurses (Patti, Robyn, Sean, Janis and Toni) for helping to 'make magic' . . . . . Terrill, Gwen, Lane and George (hey, you get mentioned alot buddy!) at Rubber Brother Records, Ltd. . . . . 'Mama' Helm for being there for everybody . . . and most of all to my partner Ivan for ideas and being the rhythmic monster that you are . . . . . I love you all more than I love myself, and that's pretty hard to do! A funkin' we will go — DOC

Bret Haskell Helm uses Players Products Inc. strings exclusively
Jennifer Betten uses Ibenez guitars
Ivan Dragotin Grguric uses anthing he can find
This album is dedicated to anyone that's got the funk or wants to find it. You need look no further.

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Other DOC TAHRI albums availeble on Rubber Brother Records, Ltd.:
"Trendite/Sex Atteck" (12" single TR1011-12S)
For more information, write to:
Rubber Brother Records, Ltd.
23843 Arroyo Park Drive, Suite 709
Valencie, Californie 91355

Mestered et Bernie Grundman Studios
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Mede in the U.S. of A.

It's e brotherhood



ANGELA DRAKE "GOOD LOVIN"

SIDE ONE

PAINT MY CHAINS (2:28)
GOOD LOVIN' (2:26)
SECRET PLACE (2:12)
I AM I SAID (4:38)
HARD DAY (4:51)
GONNA BE ALRIGHT NOW (2:58)

SIDE TWO

SHOW ME HOW TO LOVE (2:40)
BELIEVE IN ME (3:20)
CRAZY LITTLE WORLD (3:13)
THIS IS YOUR LIFE (3:59)
YOU HAD TO HURT SOMEONE (2:24)
MARE DI DICEMBRE (2:52)

It is always refreshing to experience the ultimate in Musical enjoyment---to be able to relax and listen to the dynamic outpouring of song by an artist of profound dimension. This will be your experience with this recording by ANGELA DRAKE.

For some time now, Angela has been one of this country's leading exponents of contemporary popular music. Her acceptance in theatres and clubs has been overwhelming and her television appearances have always prompted the greatest interest and enthusiasm.

Angela Drake is originally from Connecticut. Her musical career brought her to Boston where she found that the provincial atmosphere and cordiality of the people made her feel very comfortable. So she decided to settle here. The ultimate focus of her work led naturally to recording and she decided to devote many months of dedicated effort to the production of a select group of songs, some original, some standards in the form of an album.

One wonders in listening to Angela sing how she can so beautifully project the true depth and meaning of the music she sings. It is the equivalent of the artist's finishing strokes on a canvas, the final touches that render the work magnificent. When asked about this, Angela says simply that she sings it as she feels it and keeps it all honest for the music lover.

Her honesty is reflected in some of the finest sounds that you will ever hear. The important significance of her experiences in music will be shared with you. And in this sharing you will come to know the loveliness that is ANGELA DRAKE.

PRODUCED AT AAA RECORDING STUDIOS, INC., BOSTON, MASSACHUSETTS

Stereo

ST9329


15
Top
Spins
HOT NEW
MASTER MIXES
INCLUDING
FRENCH KISS
DON'T MAKE ME OVER
PUSH IT (UK VERSION)
VOLUME ONE
PLATEAU
bolick

15 Top Spins

VOLUME ONE

HOT NEW MASTER MIXES

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FRENCH KISS
AMBASSADORS OF FUNK
(L. Louis)
Produced by Big Louis for Big Brother Productions, Inc.
Seven Days Publishing

DON'T MAKE ME OVER
SYBIL
(B. Bacharach, H. David)
Produced by James Bratton and Deleres Drewry.
Co-produced by Ron Wilmore for SRP Sound Productions. Executive Producer: Joe Maggie.
Remixed by Tony King for PWL Records.
Blue Seas Music/Jac Music (ASCAP)

OWNER OF A BROKEN HEART
DOUBLE T & THE DOWNTOWN POSSE
(Music from "Owner Of A Lonely Heart")
(J. Anderson, C. Squire, T. Horn, T. Rabin)
Rap Lyric by Matthew Gardner.
Produced by Marcus Dupree and Fresh Gordon for Marcus Dupree Productions. Executive Producer: Jim O'Loughlin.
Affirmative Music/Unforgettable Songs (BMI).
Admin. by Warner Tamerlane/Island Music (BMI)

BABY MAKE IT BOOM
ANTOINETTE
(I.G. Dit, Antoinette, Q. Holland, J. Tinsley)
Produced by Jay Ellis and I.G. Dit. Co-produced by J. Tinsley and L. Tinsley. Associate Producer: Dee Dee.
Next Plateau Music/Super Dot Music (ASCAP)

PUSH IT (UK REMIX)
SALT-N-PEPA
(H. Azer)
Produced by Hurby Luv Bug for Noise-In-The-Attic Productions. UK Mix by Shuv'd.
Next Plateau Music/Turneut Bres. Music (ASCAP)

ONE MORE SHOT
C-BANK
(J. Roblo)
Produced by John Roblo for Plateau/Skyfield Records, Inc.
STM Music/Skyfield Music (BMI)

OH CIDLILI
ZANGA ZANGA
(Z. Honoy, L. Rodriquez-Salazar)
Produced by Terry Lewis. Additional Production and Remix by Lenny Dee and Victor Simonetti/The Brooklyn Funk Essentials with David Darlington for 23 West Productions.
Next Plateau Music/Roba Music Verlag GmBH (ASCAP)

TAKE IT WHILE IT'S HOT
SWEET SENSATION
(J. Maffey)
Produced by Tod Currier for Platinum Vibe Productions.
Shaman Drum Music, Inc. (BMI)

JACK TO THE SOUND OF THE UNDERGROUND
HITHOUSE
(P. Staghuis)
Produced by Peter Staghuis for A.R.S. Productions, Belgium.
Next Plateau Music/B.M.C. Publ. (ASCAP)

A LITTLE LOVE (WHAT'S GOING ON)
CEEJAY
(B. Dattes, R. van Schaik)
Produced by Bernard Dattes and Rob van Schaik for The Limit Productions. Remix by Bon Libbrand.
Company Of The Two P(i)lots/Limit Songs (BMI)

DIRTY LOVE
ANDREA MARTIN
(A. Martin, H. Heathen)
Produced by Nick Heathen. Additional Production: BuBu.
STM Music/Great Interface Publ./TKO Of New York (BMI)

THAT'S HOW I'M LIVING
TONI SCOTT
(T. Scott, F. Lenssen)
Produced by Fabian Lensson. Executive Producer: Peter Dykkerslnet.
Company Of The Two P(i)lots (BMI)

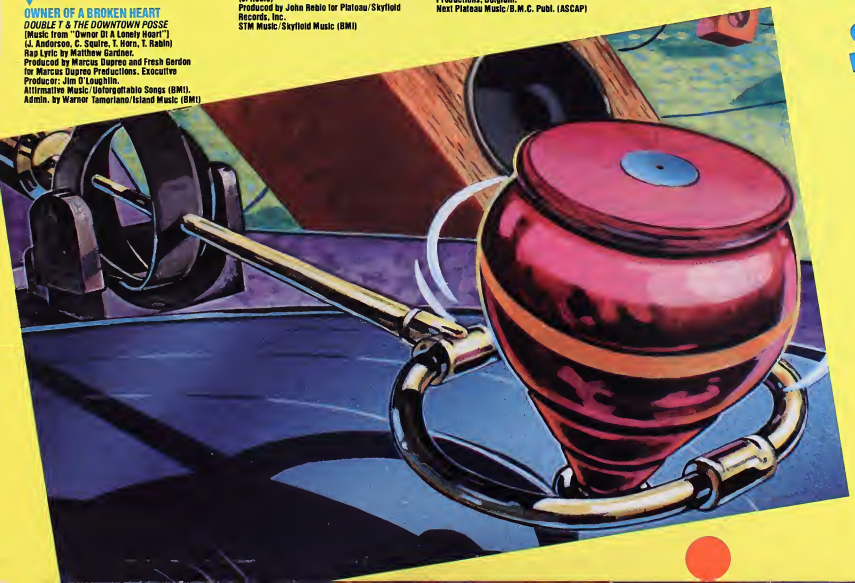
YOU MAKE MY HEART SKIP A BEAT
TYRONE
(M. Mesos)
Produced by Mitch Mosos & Bart Adams for Goldstar Productions. Executive Producers: Bart Adams & Kash Monet.
Next Plateau Music/Meses Music (ASCAP)

DON'T SAY GOODBYE
ANTHONY THOMAS
(M. Meretta)
Produced & Arranged by Mohamed Moretta for Motivation Productions, Inc. Additional Production: Chep Nunez. Executive Producers: Aaron and Angela Simen.
Next Plateau Music/Electric Shoik Music (ASCAP)

I DON'T NEED YOUR LOVE
JO ANN JONES
(J. Jones, T. McLaughlin)
Produced by James Bratten
Co-produced by Terence McLaughlin
Champion Music (BMI)

2-RECORD SET

OVER 60 MINUTES OF MUSIC!



MASTER MIXED BY
Lenny Dee and
Victor Simonelli/
The Brooklyn Funk Essentials
for 23 West Productions

MASTERED AT
Trutone Records, New Jersey

ILLUSTRATION:
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BACK COVER DESIGN:
Icon Design, NYC

PL1020

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1650 Broadway, NY NY 10019

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C

33
L.P.
40839

STEREO
21901
SIDE A

XELA CORPORATION

ALL TUNES COPYRIGHT

PIENSO EN TI

1. Pienso En Ti Alex Blake - 3:25
2. Notas De Amor Alex Blake -2:20
3. No Me Abandones Mas Alex Blake - 3:20
4. Porque Te Di Mi Amor Alex Blake - 1:45
5. En Ti Sequire Sonando Alex Blake - 2:45
6. Ven Junto A Mi Alex Blake - 3:20

ALEX Y SU ORQUESTA

CANTA

MAURICIO AMANTE

Produced By Alex Blake

XELA RECORDS

COMPOSICIONES, LETRA, Y MUSICA ALEX BLAKE

C

XELA CORPORATION

ALL TUNES COPYRIGHT

33
L.P.
40840

STEREO
21901
SIDE B

PIENSO EN TI

1. Tristesas Del Ayer Alex Blake - 3:25
2. Sabiendo Que Alex Blake - 3:10
3. Pienso Alex Blake - 3:15
4. Soy Feliz Alex Blake - 2:35
5. Suspirando Alex Blake - 3:10
6. Reguerdos Alex Blake - 3:10

ALEX Y SU ORQUESTA

CANTA

ED LEARDO

Produced By Alex Blake

T.I.

YOU KNOW WHAT IT IS

(W. Jean, J. Duplessis, S. Jean, C. Harris) Huss-Zwingli Publishing Inc., SONY/ATV Tunes LLC ASCAP, Te-Bass Music Inc., EMI Blackwood (BMI), Guerschorn Music, SONY/ATV Tunes LLC, Crown Club Publishing/Warner Chappell Music (BMI)

GRAND HUSTLE

ATLANTIC 60

A

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE
PR 262396

1. Radio Edit 3:40
2. Amended 3:40
3. Instrumental 4:47

Executive Producers: T.I.P. and Jason Geter
Produced by Wyclef Jean, Jerry "Wonda" Duplessis,
Sedeck "All Hands On Deck" Jean and Keith "Lil Wonda" Duplessis
Mixed by Leslie Brathwaite

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YOU KNOW WHAT IT IS

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GRAND HUSTLE

B

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE
PR 262396

1. Explicit 4:47
2. Instrumental 4:47
3. Acapella 4:47

Executive Producers: T.I.P. and Jason Geter
Produced by Wyclef Jean, Jerry "Wonda" Duplessis,
Sedeck "All Hands On Deck" Jean and Keith "Lil Wonda" Duplessis
Mixed by Leslie Brathwaite

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Sandy Hook

Release No.2088



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Side A

Sandy Hook

Release No.2088



Side B

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LONDON

The Radio Years No. 16

MONO

SPEED 33⅓

Side 1

AHL 3800
HMP 5046

Britico,
Gema, NCB

DICK JURGENS AND HIS ORCHESTRA
1937/39

1. DAY DREAMS COME TRUE (Jurgens, Freed) F. D. & H.
2. WHISPERS IN THE DARK (Hollander; Robin) Victoria
3. ME, MYSELF AND I (Gordon, Roberts, Kaufman) Norris Music
4. GONE WITH THE WIND (Wrubel, Magidson) Chappell
5. THERE'S A BRAND NEW PICTURE IN MY PICTURE FRAME (Friend, Franklin) Feldman
6. THIS MAY BE THE NIGHT (Gordon, Revel) F. D. & H.
7. A SAILBOAT IN THE MOONLIGHT (Lombardo; Loeb) Avenue Music
8. SWAMP FIRE (Mooney, Taylor) Lafleur & Son

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LONDON

The Radio Years No. 16

SPEED 33⅓

MONO

Britico,
Gema, NCB

Side
2

AHL 3801
HMP 5046

DICK JURGENS AND HIS ORCHESTRA
1937/39

1. I'VE GOT A POCKETFUL OF DREAMS (Monaco, Burke) C. Connelly
2. DON'T LET THAT MOON GET AWAY (Monaco, Burke) C. Connelly
3. STOP! YOU'RE BREAKING MY HEART (Lane, Koehler) Victoria
4. WILL YOU REMEMBER TO-NIGHT TO-MORROW (Friend, Franklin) C. Control
5. IN A SENTIMENTAL MOOD (Ellington; Mills, Kurtz) Lafleur & Son
6. THE MERRY GO ROUND BROKE DOWN (Friend, Franklin) Victoria
7. HARBOUR LIGHTS (Williams, Kennedy) P. Maurice/KPM
8. KING PORTER STOMP (Morton; Robin, Burke) Darewski

PRESSED IN U.S.A



GREAT RECORDINGS OF THE CENTURY

PABLO CASALS

X-2 XEA 10125
SPEED 33⅓

COLH 17 (a)
SIDE 1

J. S. BACH

SUITE No 3 IN C MAJOR, BWV.1009

for 'Cello unaccompanied

(a) 1st Movement: Praeludium (b) 2nd Movement: Allemande
(c) 3rd Movement: Courante (d) 4th Movement: Sarabande
(e) 5th Movement: Bourrée I & II
(f) 6th Movement: Gigue

RECORDED NOVEMBER, 1936

PRESSED IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

PABLO CASALS

X-2 XLA 333
SPEED 33⅓

COLH 17 (a)
SIDE 2

J. S. BACH

SUITE No 4 IN E FLAT MAJOR, BWV.1010

for 'Cello unaccompanied

(a) 1st Movement: Prélude (Allegro maestoso)
(b) 2nd Movement: Allemande (Allegro moderato)
(c) 3rd Movement: Courante (Allegro non troppo)
(d) 4th Movement: Sarabande (Lento)
(e) 5th Movement: Bourrée I & II
(f) 6th Movement: Gigue (Vivace)

RECORDED JUNE, 1939


1





MOVIETONE
RECORDS

IN A SENTIMENTAL MOOD

SYLVIA SYMS
WITH THE BERNIE LEIGHTON QUINTET

SIDE A
33⅓ RPM

71022-A

1. I'M A SUCKER FOR A SENTIMENTAL SONG 3:07
   (Jim Lowe)
2. I DON'T WANT TO WALK WITHOUT YOU 2:44
   (Frank Loesser - Jule Styne)
3. KEEPIN' OUT OF MISCHIEF NOW 2:33
   (Andy Razaf - Thomas Waller)
4. SKYLARK 3:02
   (Johnny Mercer - Hoagy Carmichael)
5. IT'S FUNNY TO EVERYONE BUT ME 3:18
   (Jack Lawrence)

DIVISION OF 20th CENTURY-FOX RECORD CORPORATION DISTRIBUTED BY ABC RECORDS INC.

MADE IN U.S.A.



MOVIETONE RECORDS

IN A SENTIMENTAL MOOD

SYLVIA SYMS
WITH THE BERNIE LEIGHTON QUINTET

SIDE B
33⅓ RPM

71022-B

1. **YOU'VE CHANGED** 2:42
   (Carl Fischer - Bill Carey)
2. **I CAN'T FACE THE MUSIC** 2:52
   (Without Singin' The Blues)
   (Ted Koehler - Rube Bloom)
3. **HERE'S THAT RAINY DAY** 2:56
   (Johnny Burke - James Van Heusen)
4. **AN OLD PIANO PLAYS THE BLUES** 2:42
   (Don George - Steve Allen)
5. **IN A SENTIMENTAL MOOD** 3:04
   (Duke Ellington - Irving Mills - Manny Kurtz)

A DIVISION OF 20th CENTURY-FOX RECORD CORPORATION

DISTRIBUTED BY ABC RECORDS

MADE IN U.S.A.

LUCKY MARY BLONDE

FRONT DOOR

33 1/3 RPM



LMB-001
Produced by
Steve Lamberson

1. TO THE WEST 2:15
2. TYRO DE MURE 2:45
3. ENDLESS TRAIL 3:02
4. FAREWELL TO GRACE 3:22

℗ © 1987

LUCKY MARY BLONDE

BACK DOOR

33 1/3 RPM



LMB-001
Produced by
Steve Lamberson

1.	FOREIGN TOWN	4:25
2.	PLASTIC PEOPLE	2:45
3.	WHY BOTHER	3:03

℗ © 1987

REPEATER PAN

TOGETHER



A

TOGETHER

DADDY DON'T FEEL

FALSE TWINS

CUT ME OUT

REPEATER PAN

TOGETHER



B

REAWAKEN ME

THE WAVE

REPTILE BONES

GRAVEYARD



RECORDS

DELIVERANCE EVANGELISTIC CHURCH
Presents

STEREO
VOLUME 1
NL 101 LP

Time: 23:10
Recorded Live at
Future Gold Studios
Phila., Pa. 19126

PASTOR BENJAMIN SMITH

Sermon

"TAKE GOD AT HIS WORD"

NEW LEAF RECORDS

DELIVERANCE EVANGELISTIC CHURCH

Presents

STEREO
VOLUME I
NL 101 LP

THE YOUNG ADULT CHOIR

1. JESUS IS THE SWEETEST NAME I KNOW
   (Addie Blount & Hardin Walker)
   James Boy Publ. (BMI) 2:46
2. WHAT KIND OF VESSEL WOULD YOU MAKE FOR JESUS?
   (Addie Blount & Hardin Walker)
   James Boy Publ. (BMI) 2:17
3. HE WILL ABUNDANTLY PARDON
   (Addie Blount) James Boy Publ. (BMI) 3:10
4. CHRIST CAME TO SAVE
   (Addie Blount) James Boy Publ. (BMI) 4:17
5. FOR GOD SO LOVED THE WORLD
   (Public Domain) 3:10



BLUE HEAVEN RECORDS

AWARD WINNING PERFORMANCES

VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN

I=Instrumental, VC:V.M.=Vaughn Monroe N.S.
=Norton Sisters J.R.=Jame Reid

SERIES II VOL. VI
SIDE A

BH-2-206
CP 1096A

1. THERE I'VE SAID IT AGAIN 2:55
   (Evans-Mann)(Valiant-BMI)VC:V.M.-N.S.
2. THE COP ON THE BEAT 3:05
   (C.S.) Inst.
3. I MISS YOUR KISS 3:00
   (Kaye-Skylar)(Republic-BMI)VC:V.M.
4. THE LOVE I HAVE FOR YOU 3:10
   (Magnolio) (BMI) VC:V.M.
5. COME WITH ME, MY HONEY 2:45
   (David-Whitney-Kramer)(Santly-Joy-AS)VC
   :V.M.

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

AWARD WINNING PERFORMANCES

VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN

I=Instrumental, VC:V.M.=Vaughn Monroe N.S.=
Norton Sisters J.R.=Jane Reid

SERIES II VOL VI — BH-2-206
SIDE B — CP 1096B

1. LILI MARLENE — 3:10
   (Leip-Schultze-Connor)(Chappell-AS
   VC:V.M.
2. SNAFU — 3:20
   (Watson-Monroe)(C.S.)Inst.
3. GIVE ME LOVE TONIGHT — 3:10
   (Louis Smith)(Midiand Pub-BMI)
   VC:V.M.
4. RASPUTINS TOOTIN' — 2:40
   (Ryerson-Monroe)(C.S.)Inst.
5. REMEMBER WHEN — 3:00
   (Ram Addy)(Campbell-Porgie-BMI)
   VC:V.M.

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

RUM AND COCA COLA

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: VM-Vaughn Monroe
MS-Murphy Sisters, MD-Marilyn Duke, DP-Del Parker
RC-Rosemary Calvin, NS-Norton Sister

SIDE A
SERIES VII VOL. VIII

BH-7-708
CP1093A

1.	RUM AND COCA COLA (Amsterdam-Sullivan-Baron) (Feist-AS) VC: RC-NS-VM	3:20
2.	I SAW SWEETIE IN THE NEWSREEL (CS) VC: MS	3:05
3.	CANDY KID DIGS IN (Monroe-Hammett) (BVC-AS) Inst.	2:30
4.	ONCE TOO OFTEN (Gordon-Monaco) (BVC-AS) VC: DP	3:00
5.	DON'T WORRY MOM (Duncan-William) (Ford-BMI) VC: VM	4:00

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

RUM AND COCA COLA

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: VM-Vaughn Monroe
MS-Murphy Sisters, MD-Marilyn Duke, DP-Del Parker
RC-Rosemary Calvin, NS-Norton Sister

SIDE B
SERIES VII VOL. VIII

BH-7-708
CP1093B

1.	SAD EYES (Burns-Lake) (Block-BMI) VC: VM	2:55
2.	KIBITZIN (CS) Inst.	2:55
3.	EVER DAY OF MY LIFE (James-Hays-Berk) (Paramount-AS) VC: MD	2:55
4.	HAPPY JACK (Vaughn Monroe) (CS) Inst.	2:45
5.	SILVER THREADS AMONG THE GOLD (Danks) (CS) Inst.	3:50

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

COMIN' ON

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: J.F.-Jimmy Fitzgerald
V.M.-Vaughn Monroe, N.S.-Norton Sisters

SIDE A
SERIES V VOL. IX

BH-5-509
CP1095A

1.	COMIN' ON (CS) Inst.	2:15
2.	SNOQUALIMIE JO JO (Joe Greene) (Vanguard-AS) VC: J.F. ens.	3:35
3.	JUNIOR PROM (Monroe-Watson) (Burke-Van Heusen-AS) Inst.	3:20
4.	ALL AT ONCE (Gershwin-Well) (Chappell-AS) VC: V.M.	2:45
5.	ANNIE LAURIE (Scott-Douglas) (CS) Inst.	2:55

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

COMIN' ON

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: J.F.-Jimmy Fitzgerald
V.M.-Vaughn Monroe, N.S.-Norton Sisters

SIDE B
SERIES V VOL. IX

BH-5-509
CP1095B

1.	CENTURY NOTE (Vaughn Monroe) (CS) Inst.	2:55
2.	I'LL SEE YOU IN MY DREAMS (Kahn-Jones) (Feist-AS) VC: V.M., N.S.	3:05
3.	NOTES ON A CLASSY CHASSIS (SERENADE TO A CLASSY CHASSIS) (Monroe-Ryerson) (Burke-Van Heusen-AS) Inst.	2:50
4.	SOME PEACEFUL EVENING (Bergman-Mills-Roberts) (Porgie-BMI) VC: V.M.	2:50
5.	STEP-N-FETCH IT (Mundy) (BVC-AS) Inst.	3:20

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797

Flying Fish



SIDE ONE

FF 359
(44226)

ROBIN & LINDA WILLIAMS
"NINE 'TIL MIDNIGHT"

1. Turtle Dove (P.D.) 1:48
2. Oh My Little Darlin' 2:14
(P.D., arr. R.& L. Williams/New Music Times/BMI)
3. Whippoorwill (R. Williams – D. Hull/New Music/Times/BMI) 2:53
4. Haunted Kind (R. Williams – J. Clark/New Music Times/BMI) 3:20
5. I'm S.A.V.E.D. (C. Davis – H. Taylor/Smith Pub./BMI) 3:05
6. They All Faded Away 3:31
(R. Williams – J. Clark/New Music Times/BMI)
7. The Cuckoo/Paterollers Song 4:03
(P.D., arr. R.& L. Williams/
New Music Times/BMI)

℗ 1985 FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL. 60614



SIDE TWO

FF 359
(44226)

ROBIN & LINDA WILLIAMS
"NINE 'TIL MIDNIGHT"

1. The Train That Carried My Man From Town 2:36
(P.D., arr. R.& L. Williams/New Music Times/BMI)
2. Travelin' Shoes (P.D.) 2:07
3. Diggin' On The New Railroad (P.D.) 3:52
Country Medley
4. Too Late, Too Late (Davis/Acuff-Rose/BMI) 3:20
5. Crazy (W. Nelson/Tree Pub./BMI) 2:40
6. Much Too Young To Die 1:36
(R. Gabbard/Acuff-Rose/BMI)
7. None But The Rain 2:41
(T. Van Zandt/Silver
Dollar Music/ASCAP)

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'S WONDERFUL
DINAH SHORE and BUDDY CLARK

CBS
SPECIAL
PRODUCTS

P 18708*
STEREO
SIDE 1
AM 18708

1. JUST ONE OF THOSE THINGS
DINAH SHORE Orchestra under the
Direction of Joseph Lilley
2. ROSALIE
BUDDY CLARK Orchestra under The
Direction of Mitchell Ayres
3. LET'S DO IT (LET'S FALL IN LOVE)
DINAH SHORE and **BUDDY CLARK** Orchestra under
Direction of Harry Zimmerman
4. 'S WONDERFUL
DINAH SHORE and **BUDDY CLARK** Orchestra under
Direction of Harry Zimmerman
*PREVIOUSLY ISSUED AS CBS
SELECTION NUMBER CL 6015.

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'S WONDERFUL
DINAH SHORE and BUDDY CLARK

CBS
SPECIAL
PRODUCTS

P 18708*
STEREO
SIDE 2
BM 18708

1. YOU'D BE SO NICE TO COME HOME TO
BUDDY CLARK Orchestra under the Direction of Mitchell Ayers
2. MAD ABOUT THE BOY
DINAH SHORE Orchestra under the Direction of SONNY BURKE
3. SUMMERTIME
DINAH SHORE and BUDDY CLARK Orchestra under Direction of Harry Zimmerman
4. EASY TO LOVE
DINAH SHORE and BUDDY CLARK Orchestra under Direction of Harry Zimmerman

*PREVIOUSLY ISSUED AS CBS SELECTION NUMBER CL 6015.

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BURBSONGS RECORDS



PRESENTS

DINNER WITH THE BROWNS

THIS SIDE

STEREO - 33.33

1. 4 O'CLOCK COMMUTER BLUES (2:47)
(BROWN)
2. MONTH OF MONDAYS (3:58)
(BROWN)
3. DREAM STATE (4:19)
(BROWN/SAENZ)
4. TONIGHT (in the city world...) (4:05)
(SABO)

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BURBSONGS RECORDS



PRESENTS

DINNER WITH THE BROWNS

OTHER SIDE

STEREO - 33.33

5. GROUND ZERO (2:47)
(SABO)

6. DO YOU WANT TO BE WITH ME (3:58)
(SABO)

7. BLACK LEATHER MADNESS (4:19)
(BROWN/SABO)

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EDGE RECORDS®
SIDE 1
33⅓ RPM
ED LP-009A
AA0508LL01
DAVID DEE
"PORTRAIT OF THE BLUES"
1. GOING FISHING 3:49
(David Eckford, Oliver Sain) A. Naga Publishing & SAICO (BMI)
2. SWEET LOVING BABY 3:34
(David Eckford) A. Naga Publishing & SAICO (BMI)
3. RECONSIDER BABY 3:19
(L. Fulson) ARC Music (BMI)
4. BACK IN YOUR ARMS AGAIN 4:04
(Oliver Sain) A. Naga Publishing & Fame Music/SAICO (BMI)
5. BLUES JAM 4:12
(O. Sain, P. Westmoreland, D. Eckford) (BMI)
A. Naga Publishing (BMI)
Produced by Gene Norman and Oliver Sain
℗© Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Los Angeles, CA 90028


EDGE
RECORDS®
SIDE 2
33⅓ RPM
ED LP-009B
AB0588LL01
DAVID DEE
"PORTRAIT OF THE BLUES"
1. JUST ONE STEP 3:54
(David Eckford, M. Campbell) Trice Publishing (BMI)
2. SINCE I'VE BEEN LOVING YOU 3:42
(Oliver Sain) A. Naga Publishing & SAICO (BMI)
3. GIVE ME SOME AIR 4:16
(David Eckford) Alvert Music (BMI)
4. IF YOU HAD A CHANGE IN MIND 2:54
(Ray Parker, R. Haley) (BMI)
5. KEEP ON DOING WHAT YOU DO 3:48
(D. M. Eckford)
A. Naga Publishing & SAICO (BMI)
Produced by Gene Norman and Oliver Sain
℗© Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Los Angeles, CA 90028


SOFT ROCKER
BOB RUZICKA
MCA RECORDS
MCA-375
MCA326
Side 1
1. ALL OVER AGAIN (2:49)
2. SOFT ROCKER (3:06)
3. NOTHING TO SAY (2:44)
4. BLAME THE MOON (2:50)
5. GOD ALMIGHTY MAMA (3:09)
ALL SELECTIONS WRITTEN BY BOB RUZICKA
ALL SELECTIONS PUBLISHED BY TRO-Devon Music, Inc.-BMI
PRODUCED BY DAVID BRIGGS FOR TRO-
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SOFT ROCKER
BOB RUZICKA
MCA RECORDS
MCA-375
MCA 327
Side 2
1. THE KING OF CANDYLAND (2:54)
2. FIND THE SUNSHINE (3:03)
3. WHEN THE MORNING FINDS YOU (3:19)
4. LET SOMEBODY ELSE BE ME (3:08)
5. HOME-FRONT HERO (3:21)
ALL SELECTIONS WRITTEN BY BOB RUZICKA
ALL SELECTIONS PUBLISHED BY TRO-Devon Music, Inc.-BMI
PRODUCED BY DAVID BRIGGS FOR TRO-
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BR-101-4

(MCA-4623)

SIDE ONE

"THE EYES OF THE CHILDREN"
(EDITED VERSION) 5:10

(Michael Stanley/Mark Avsec/Kevin Raleigh/
Bob Pelander/Danny Powers)

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BR-101-4

(MCA-4624)

SIDE TWO

"THE EYES OF THE CHILDREN"
(UNEDITED VERSION) 7:30

(Michael Stanley/Mark Avsec/Kevin Raleigh/
Bob Pelander/Danny Powers)

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BROADWAY • INTERMISSION
WHITE HOT JAZZ
(1927-1930)
VOLUME II
JACKIE SOUDERS/HIS ORCHESTRA
1. MAYBE SOMETIME (2:43)
2. GONNA GET A GIRL (2:35)
BR-117
SIDE ONE
℗ 1985
ELECTRIC
RECORD
GARDEN PALACE DANCING ORCHESTRA
3. ROSE ROOM (3:06)
4. WHEN ERASTUS PLAYS OLD KAZOO (3:06)
5. DEEP HOLLOW (3:07)
KAY KYSER/HIS ORCHESTRA
6. COLLEGIATE FANNY (2:44)
7. HARK! THE SOUND OF TAR HEELS VOICES (2:55)
JOE VENUTI/HIS ORCHESTRA
8. MY MAN FROM CAROLINE (3:15)
9. I LIKE A LITTLE GIRL, LIKE THAT (3:32)
Broadway Intermission Records • Box 100 Brighton MI 48116


BROADWAY • INTERMISSION
WHITE HOT JAZZ
(1927-1930)
VOLUME II
BR-117
SIDE TWO
℗ 1985
ELECTRIC
RECORD
BOYD SENTER/HIS SENTERPEDES
1. BASIN STREET BLUES (2:51)
2. COPENHAGEN (2:49)
3. GIVE IT TO ME RIGHT AWAY (3:10)
4. SMILES (2:59)
IRENE BEASLEY
5. MY BABY'S BACK TODAY (2:51)
NAPOLEON'S EMPERORS
6. YOU CAN'T CHEAT A CHEATER (3:17)
7. ANYTHING (3:19)
CARSON ROBISON'S KANSAS CITY JACK-RABBITS
8. STUFF (3:29)
9. NONSENSE (2:48)
Broadway Intermission Records • Box 100 Brighton MI 48116


TIME RECORDS
Series 2000
BLUE GRASS DOWN HOME
The Blue Ridge Mountain Boys
52103 A
TP-196
1. BEFORE I MET YOU
(Cedarwood Publ. Co.-BMI)
2. JIMMY BROWN, THE NEWSBOY
(Brent-BMI)
3. I'M SITTING ON TOP OF THE WORLD
(Brent-BMI)
4. I'M CRYING MY HEART OUT OVER YOU
(Cedarwood Publ. Co.-BMI)
5. LONESOME ROAD BLUES
(Brent-BMI)
6. BIRMINGHAM JAIL
(Brent-BMI)


TIME RECORDS
Series 2000
BLUE GRASS DOWN HOME
The Blue Ridge Mountain Boys
52103 B
TP-197
1. DO REMEMBER ME
(Wemar-BMI)
2. SOUR WOOD MOUNTAIN
(Brent-BMI)
3. KENTUCKY WALTZ
(Brent-BMI)
4. ROCKY ROAD BLUES
(Brent-BMI)
5. UNDER THE DOUBLE EAGLE
(Brent-BMI)
6. JUST BECAUSE
(Peer-BMI)


A&M
GOSPEL
MUSIC
STDGOSPEL1 ST01
Printed in the U.S.A.

Alive And Satisfied

Thomas Whitfield

featuring The Whitfield Company

1. **Precious Jesus/ Overture Of Worship** 4:45
2. **Oh, Hallelujah** 4:52

BENSON MUSIC GROUP



A&M RECORDS

SIDE 1

3. **Let Everything Praise Him** 5:11
4. **Nothing But The Blood** 6:11
(P.D.)

FOR PROMOTIONAL USE ONLY - NOT FOR SALE
75021 7253 1/Stereo (75021 7253 1-A)
Except where noted, all songs written by Thomas Whitfield,
published by Maestro's Place Music/BMI
Produced by Thomas Whitfield for
Thomas Whitfield Productions
Executive Producer: Teresa Hairston
From the Benson cassette and compact disc
"Alive And Satisfied" 75021 8533 4/2
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Printed in the U.S.A.
B

Alive And Satisfied

Thomas Whitfield

featuring The Whitfield Company

1. **He Satisfies** 5:52
2. **Only A Look** (arr. includes "When We See Jesus") 6:01

P.D./(Burt Cross - Maestro's Place Music/BMI)

BENSON MUSIC GROUP

A&M RECORDS

SIDE 2

3. **Jesus Lifted Me** 4:08
4. **I'll Love Him Just The Same** 4:54

FOR PROMOTIONAL USE ONLY - NOT FOR SALE
75021 7253 1/Stereo (75021 7253 1-B)
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B





GO-RILLA

Don Cannon's
Greatest Bits

Stereo
DM 84595
℗ 1975 GO-RILLA RECORDS

Side A

1. Klein Call
2. FM Jello
3. Commercials
   Obscene Call
   The Sounds of Music?
   The Polish Joke
4. AM Contest?
5. Kyu Sakamoto Lives On
   and on
   He Calls Again!

Written & Produced By
Don Cannon and Gary Brooks
Published By Rallodyenom
All selections from air at
WIBG Radio

Go-Rilla Records · 496 N. Kings Highway · Cherry Hill, N.J. 08034

GO-RILLA

Don Cannon's
Greatest Bits

Side B



Stereo
DM 84595
℗ 1975 GO-RILLA RECORDS

1. **Where's Jimmy?**
2. **"Show Biz"**
3. **Life is a Wreck**
   Howard and the Eagle
4. **He Calls Again!**
5. **The Truth About Horrorscopes**
6. **Enough with Obscenity**
   Ma Bells Answer
7. **The Guiness Record**

Written & Produced By
Don Cannon and Gary Brooks
Published By Rallodyenom
All selections from air at
WIBG Radio

Go-Rilla Records · 496 N. Kings Highway · Cherry Hill, N.J. 08034



MANNEQUIN
MARC JORDAN

P-10544W
(P-10544W1)
33⅓RPM

SIDE
1
STEREO

1. SURVIVAL 3:40
2. JUNGLE CHOIR 3:00
3. MYSTERY MAN 4:08
4. MARINA DEL REY 3:11
5. RED DESERT 4:45

All selections written by Marc Jordan

℗ 1978 Warner Bros. Records Inc.

a Warner Communications Company



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RECORDS
$2.50
MANNEQUIN
MARC JORDAN
P-10544W
(P-10544W2)
33⅓RPM
SIDE
2
STEREO
1. STREET LIFE 4:24
2. DANCING ON THE BOARDWALK 3:54
3. ONLY FOOLS 3:50
4. ONE STEP AHEAD OF THE BLUES 2:58
5. LOST BECAUSE YOU CAN'T BE FOUND 2:42
All selections written by Marc Jordan
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VOID RECORDS

PRESENTS

CARDBOARD VILLAGE

"SEA CHANGE"



SIDE ONE

Too Many Footprints in the Sand

Sea Change

Just Like a Child

The Old Men Admiring Themselves

In the Water

Back Home

SIDE TWO

The Charcoal Burner

Amy's Sweet Jam

Late Afternoon

Go Black Blues

Blue Skies are Free

Three Dollar Hat

Prance

VOID 40




SOUND FACTORY
RECORDS
Hillsdale, N.J.
(SF 1100-1)
Side 1
33 1/3 RPM
BILLY MARTIN'S FIRST STOP
1. Superstar Medley
2. Down By The Lazy River
3. All I Ever Need Is You

SOUND FACTORY

RECORDS

Hillsdale, N.J.

(SF 1100-2)
Side 2

33⅓ RPM

BILLY MARTIN'S FIRST STOP

1. Gigolo
2. If He Walked Into My Life
3. She's A Friend, She's A Lover
4. Something
5. Clean-Up Woman


MELTONE
RECORDS
THE COLLIN SISTERS AND COMPANI
"HE CARES"
STEREO
Product by: St. Anthony
and "Mama"
Executive Producer
Melvin A. Couch
MELTONE ENTERPRISES
SESAC
SIDE 1
MEL-1342
℗ 1986
1. I FEEL THE FIRE
2. LORD MAKE ME AN INSTRUMENT FOR YOU
3. IF YOU CAN'T GO ON "HOLD ON"
4. GOD REALLY CARES FOR YOU
Dist. by MELTONE RECORDS 3480 Greenbriar Parkway Suite 226, Atlanta, GA. 30331 404-346-3313-12


MELTONE
RECORDS
THE COLLIN SISTERS AND COMPANI
"HE CARES"
STEREO
Product by: St. Anthony
and "Mama"
Executive Producer
Melvin A. Couch
MELTONE ENTERPRISES
SESAC
SIDE II
MEL-1342
℗ 1986
1. IT'S SO GOOD TO BE ALIVE
2. WHO ARE WE
3. YOU GOTTA MAKE A CHANGE
4. (WORDS OF INSPIRATION)
5. HE REALLY, REALLY CARES
Dist. by MELTONE RECORDS 3480 Greenbriar Parkway Suite 226, Atlanta, GA. 30331 404-346-3313-12

MAGNA GLIDE
RECORDS

J. F. BALDASSARE

SIDE 1
STEREO
MGS 323110
(MGRS 323110-1)



℗ © 1977 Songs Associates

1. Dreams 2:47 (J.F. Baldassare)
2. At the Bigtop 3:03
   (J.F. Baldassare & Gary Askenas)
3. A Way About Her 2:55
   (J.F. Baldassare & Gary Askenas)
4. Romance on the Rocks 2:29
   (J.F. Baldassare & Gary Askenas)
5. Sing 3:20 (J.F. Baldassare)

All selections published by
Kaskat Music, Inc./BMI
A MUSIC MACHINE
PRODUCTION
Arranged and Produced by
J.F. Baldassare
Executive producers:
J. Kasenetz & J. Katz

Magnaglide Record Corp., 323 East Shore Road, Great Neck, N.Y. 11023/ Made in U.S.A.

MAGNA GLIDE RECORDS

J. F. BALDASSARE

SIDE 2
STEREO
MGS 323110
(MGRS 323110-2)



℗ © 1977 Songs Associates

1. Wicked Night 2:06
   (J.F. Baldassare & Gary Askenas)
2. My Feeling Good Must Depend on You 2:34
   (J.F. Baldassare)
3. One More Time 2:31
   (J.F. Baldassare & Gary Askenas)
4. Love Did You Wrong 3:18
   (J. F. Baldassare)
5. It All Works Out 2:08 (J.F.Baldassare)

All selections published by
Kaskat Music, Inc./BMI
A MUSIC MACHINE
PRODUCTION
Arranged and Produced by
J.F. Baldassare
Executive producers:
J. Kasenetz & J. Katz

Magnaglide Record Corp., 323 East Shore Road, Great Neck, N.Y. 11023/Made in U.S.A.

JAM

" AU DELA DES MOTS "

RICHARD FORESTIER

A

0680/RF 009

33 tours

SACEM SACD SDRM SCPP

1.	**INTRO**	3'15
2.	**RYTHMES**	2'44
3.	**BLUES**	4'36
4.	**SWING**	4'08
5.	**DREAMS**	4'12

Guitare et Voix :
Richard FORESTIER

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JAM

" AU DELA DES MOTS "

RICHARD FORESTIER

B

0680/RF 009

33 tours

SACEM SDRM

1.	**MUETTE**	6'06
2.	**AMBIANCE**	10'45
3.	**SOUPIRS**	4'40

Guitare et Voix
Richard FORESTIER

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R. I. C.

Records

MAHARISHI ROCKY YOUGURT



S-9422-A

Side 1
33⅓ RPM

1. THE NEW GURU
2. TYPICAL WORKING DAY
3. THE MAHARISHI AT HOME
4. THE FLYING GURU

Time 15:32

Artist Rocky Graziano
Produced by Matty & Bob Rozzi

R. I. C. RECORD PRODUCTIONS, INC.

R.I.C.
Records

MAHARISHI ROCKY YOUGURT

S-9422-B

Side 2
33⅓ RPM

1. ROCKY YOUGURT ON CAMPUS
2. MEDITATION WITH THE STARS
3. WHEN YOU'RE SMILING
   (Shay-Fisher-Goodwin) ASCAP

Time 11:08

Artist Rocky Graziano
Produced by Matty & Bob Rozzi

R. I. C. RECORD PRODUCTIONS, INC.


PowerPCMe
Endless Summer


B


Mind Spring Remixes
@MOSPHERE
NEEDLEJUICE

ॐ

Mind Spring Remixes

OM (Heartbeat) ♡ ◁ ▽ ▷ ♡





TAKOMA™

SIDE ONE

D1-72876
(D1-72876)

BARBI BENTON,
FEATURING JAMII SZMADZINSKI
KINETIC VOYAGE

Dance of the Fireflies • 4:25
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Snowflake Army • 4:18
(Barbi Benton) Madame Jamais/BMI

February Song • 2:44
(Barbi Benton) Madame Jamais/BMI

I Know • 3:51
(Barbi Benton) Madame Jamais/BMI

Ala je Comino • 4:11
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Produced by BARBI BENTON and JAMII SZMADZINSKI

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TAKOMA™

SIDE TWO

D1-72876
(D2-72876)

BARBI BENTON,
FEATURING JAMII SZMADZINSKI
KINETIC VOYAGE

Kinetic Voyage • 4:16
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI
Sandcastle • 4:52
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI
The Birds Still Sing • 6:17
(Barbi Benton) Madame Jamais/BMI
Asian Aspect • 6:35
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Produced by BARBI BENTON and JAMII SZMADZINSKI

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ROCKFIELD



UNITED ARTISTS RECORDS ®

UAS 30036
UAS 30036A
STEREO
SIDE 1

GOOD ROCKING TONITE

1. **BOOGIE WOOGIE COUNTRY GIRL (Pomus/Ashby)** 2.37 Carlin Music Corp. **2. MYSTERY TRAIN (Parker/Phillips)** 4.02 Carlin Music Corp. **3. BIG RIVER (Cash)** 2.32 Knox Music Ltd. (Carlin)
4. **AIN'T GOT A THING (Clement/Burgess)** 2.26 Carlin Music Corp.
5. **HONKY TONKIN' (Williams)** 2.39 Acuff Rose Music Ltd.
6. **IF YOU CAN'T ROCK ME (K. Scott)** 1.55 United Artists Music Ltd.
7. **IT'S MY OWN BUSINESS (Berry)** 2.53 Tristan Music Ltd.

MEMPHIS BEND

Produced by Memphis Bend & John David
at Rockfield Studios

℗ 1977 United Artists Records Ltd.

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ROCKFIELD



UAS 30036
UAS 30036B
STEREO
SIDE 2

GOOD ROCKING TONITE

1. MABELLENE (Berry) 2.40 Jewel Music Pub. Co. Ltd.
2. SETTING THE WOODS ON FIRE (Rose/Nelson) 2.34 Acuff-Rose Music Ltd. **3. GOOD ROCKIN' TONIGHT (Brown)** 2.58 Ascherberg Hopwood & Crew Ltd. ***4. TENNESSEE (Perkins)** 3.37 Knox Music Ltd. (Carlin) **5. RED HOT (Emmerson)** 3.18 Knox Music Ltd. (Carlin)
6. WILL THE CIRCLE BE UNBROKEN (Trad. Arr. Memphis Bend) 4.27 Rockfield Music Ltd.

MEMPHIS BEND

Produced by Memphis Bend & John David
at Rockfield Studios

℗ *1976, 1977 United Artists Records Ltd.

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AVAP

PILON

DEVAN
(Side A)
STEREO

AVLP-1007
© ℗ 1990
AVAP Records

1. **Reconciliation** 7:46
(Pilon)
2. **Fixe Le Ciel** 5:27
(Harry Jean - Louis)
3. **Nan Sa Nou Ye** 7:27
(Henriot Leroy)

AVAP RECORDS & TAPES 412 W. KNOWLTON RD. MEDIA, PA 19063



AVAP

PILON

DEYE
(Side B)
STEREO

AVLP-1007
© ℗ 1990
AVAP Records

1. **Carnaval Soka** 6:48
(Jacob Toussaint et Pilon)
2. **Sincerite** 6:20
(Henriot Leroy)
3. **Compa Nou** 8:45
(Harry Jean - Louis)

AVAP RECORDS & TAPES 412 W. KNOWLTON RD. MEDIA, PA 19063


ALMENDRA
LOS PAYMASI
LP-509
SIDE A
33⅓ RPM
1. VEN PRONTO - Merengue (Juan C. Dalmasi)
2. COMO ME GUSTA - Merengue (Juan C. Dalmasi)
3. BESO DISCRETO - Guaracha (D.R.)
4. ESO ERES TU - Balada (Juan C. Dalmasi)
5. JIRO Y CANELO - Merengue (D.R.)
ALMENDRA RECORDS, 643 TENTH AVE., NEW YORK, N.Y. 10036


ALMENDRA
LOS PAYMASI
LP-509
SIDE B
33⅓ RPM
1. ESE ES EL MERENGUE - Merengue (Juan C. Dalmasi)
2. MASA MASA BOVINE - Merengue (D.R.)
3. SANTIAGUERA - Guaracha (D.R.)
4. NO VOLVERAS - Balada
(Hector Payan-Juan C. Dalmasi)
5. AL VAIVEN DE TU CINTURA -
Charanga (Juan C. Dalmasi)
ALMENDRA RECORDS, 643 TENTH AVE., NEW YORK, N.Y. 10036

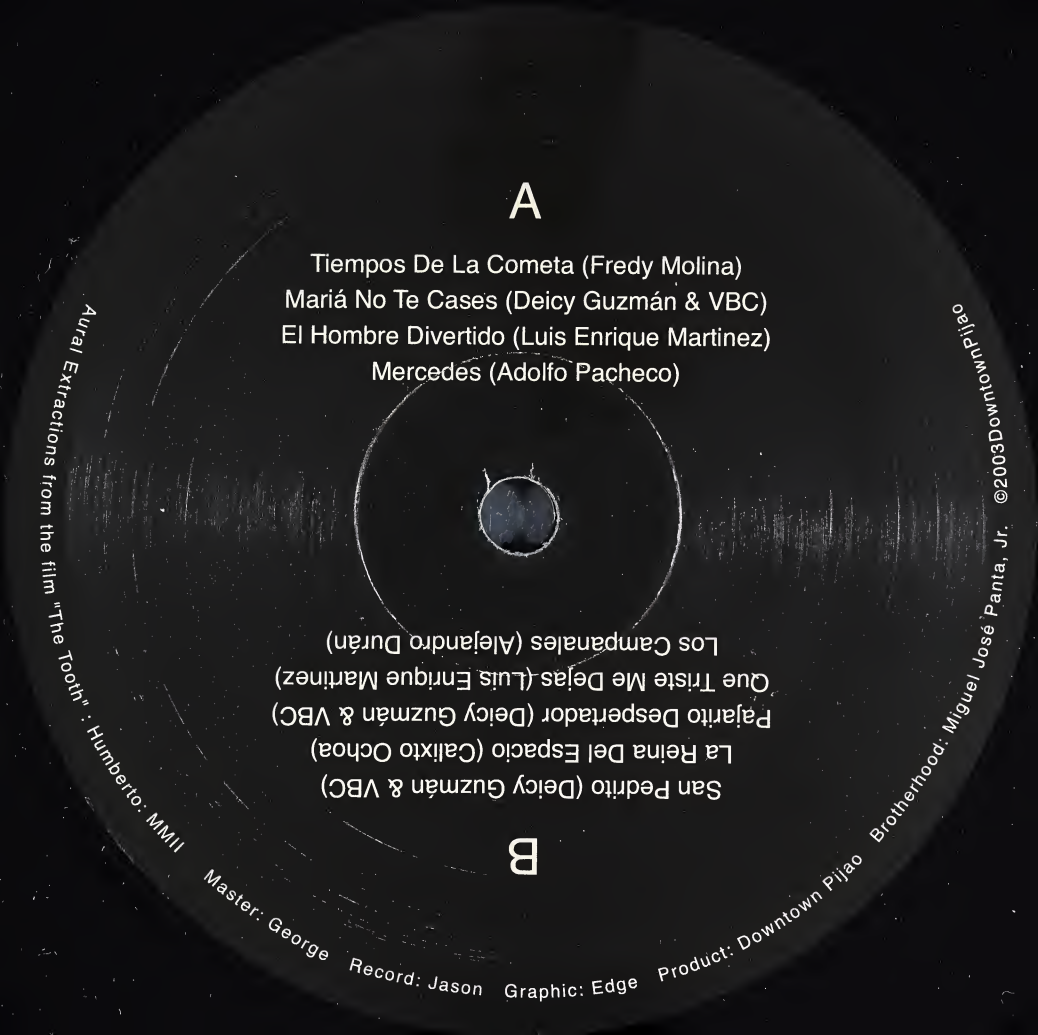






A

Tiempos De La Cometa (Fredy Molina)
Mariá No Te Cases (Deicy Guzmán & VBC)
El Hombre Divertido (Luis Enrique Martinez)
Mercedes (Adolfo Pacheco)



B

San Pedrito (Deicy Guzmán & VBC)
La Reina Del Espacio (Calixto Ochoa)
Pajarito Despertador (Deicy Guzmán & VBC)
Que Triste Me Dejas (Luis Enrique Martinez)
Los Campanales (Alejandro Durán)

Aural Extractions from the film "The Tooth" : Humberto: MMII

Master: George Record: Jason Graphic: Edge Product: Downtown Pijao Brotherhood: Miguel José Panta, Jr.

©2003DowntownPijao



C

La Acompañada (Deicy Guzmán & VBC)
El Mochuelo (Adolfo Pacheco)
Los Altos Del Rosario (Alejandro Durán)
Mi Lanchita De Navidad (Segundo Lopez)
Plánchame La Ropa (Nafer Durán)

D

Alicia Adorada (Juancho Polo Valencia)
Mujeres Que Me Dejaron (Máximo Móvil)
La Comunicación (Deicy Guzmán & VBC)
El Indio (Fredy Molina)
Los Gavilanes (Eusebio Campillo)

Aural Extractions from the film "The Tooth" : Humberto: MMII

Master: George Record: Jason Graphic: Edge Product: Downtown Pijao Brotherhood: Miguel José Panta, Jr. ©2003DowntownPijao

Lado 1

RCA



PL-35348

"CORAZON DE POETA"

JEANETTE

1. CORAZON DE POETA
2. UN DIA ES UN DIA
3. CUANDO ESTOY CON EL
4. FRENTE A FRENTE
5. VIVA EL PASODOBLE

Autores: Manuel Alejandro-Ana Magdalena Ed. RCA
Grab. en los Est. Sonoland, Madrid Ing. de Sonido:
J. A. Alvarez A; Ayudante: M. Gaudenzi; Dir. de Orq.:
D. Belgbeder; Colaboraron en la Prod. Artística:
D. Belgbeder-J. A. Alvarez A. Comp. Orq. y
Prod. por Manuel Alejandro para RCA S. A.

Victor

P-1981 RCA RECORDS

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FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"

Lado 2

RCA



PL-35348

"CORAZON DE POETA"

JEANETTE

1. EL MUCHACHO DE LOS OJOS TRISTES
2. COMIENZAME A VIVIR
3. SI TE VAS; TE VAS
4. TODA LA NOCHE OLIENDO A TI
5. ACABARE LLORANDO

Victor

Autores: 1- al 4- M. Alejandro-A. Magdalena 5- David Belgbeder Ed: 1- al 4- RCA 5- April Music Grab. en los Est. Sonoland, Madrid Ing. de Sonido: J. A. Alvarez Alija, Ayudante: M. Gaudenzi, Dir. de Orquesta: D. Belgbeder; Colaboraron en la Prod. Artística: D. Belgbeder-J. A. Alvarez A. Comp. Orq. y Prod. por Manuel Alejandro para RCA S. A.

℗-1981 RCA RECORDS

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MIKE OLDFIELD

EARTH MOVING

1. HOLY 4.39
2. HOSTAGE 4.09
3. FAR COUNTRY 4.25
4. INNOCENT 3.30
5. RUNAWAY SON 4.05

SIDE ONE



1-91270

Written by Mike Oldfield

Engineered and programmed by Mike Oldfield

Produced by Mike Oldfield & Daniel Lazerus

Published by Virgin Music, Inc. (ASCAP)

℗ 1989 VIRGIN RECORDS LTD.

VIRGIN RECORDS AMERICA INC 9247 ALDEN DRIVE, BEVERLY HILLS CA 90210

MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS

MIKE OLDFIELD

EARTH MOVING

1. SEE THE LIGHT 3.59
2. EARTH MOVING 4.03
3. BLUE NIGHT 3.47
4. NOTHING BUT/
   BRIDGE TO PARADISE 8.40

SIDE TWO

1-91270

Written by Mike Oldfield

Engineered and programmed by Mike Oldfield

Produced by Mike Oldfield & Daniel Lazerus

Published by Virgin Music, Inc. (ASCAP)

℗ 1989 VIRGIN RECORDS LTD.

VIRGIN RECORDS AMERICA, INC. 9247 ALDEN DRIVE BEVERLY HILLS CA 90210

MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS



JL 8-8247
(JL 8-8247 SA)
℗ 1984 Zomba Productions Ltd.

SIDE 1
33 1/3 RPM

WSXC

SONNY OKOSUNS OZZIDDI
WHICH WAY NIGERIA?

1. AFRICAN WOMAN (Sonny Okosuns) 8:00
2. WHICH WAY NIGERIA (Sonny Okosuns) 6:49

PRODUCED BY SONNY OKOSUNS

AN ORIGINAL RECORDING LICENSED BY ZOMBA PRODUCTIONS LTD.
ALL SONGS PUBLISHED BY SILVER SCALES MUSIC LTD. (LEOSONG) (ASCAP)

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019





RECORDS INC.

SGL 7026
(SGL 7026 SA)

SIDE 1
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. HEAVEN IS MY GOAL
2. PRAY FOR ME
3. HOW COULD I'VE COME THIS FAR

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SB)

SIDE 2
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. PENTECOSTAL POWER
2. SAVED
3. THE BEST OF MY LOVE (For The Rest Of My Life)

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SC)

SIDE 3
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. GET AWAY JORDAN
2. JUST JESUS
3. LOOK WHERE GOD HAS BROUGHT US
4. HE LIFTED ME

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SD)

SIDE 4
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. THE BEATITUDES
2. NOBODY CAN TURN ME AROUND
3. THANK YOU LORD FOR BLESSING ME
4. SANCTIFY ME HOLY

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

SAH'LOMON

NS 003

33 TOURS

STEREO

A

SACEM SDRM

RAMA (remix) 6'04

SARRAH 3'54

RAMA (disco) 6'02

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

SAH'LOMON

NS 003

B

33 TOURS

STEREO

SACEM SDRM

JONA 5'21

LOVE DANCE 3'40

AISSA KUMBA 3'48

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE



An Original Television Soundtrack Recording

ELIZABETH TAYLOR IN LONDON

Music Composed by JOHN BARRY
Music Conducted by JOHNNIE SPENCE
Prod. by PHILIP D'ANTONI and NORMAN BAER

Screen Gems
Columbia Music
Inc. (BMI)
Side 1

CP 459
XTV - 89910

1. ELIZABETH
2. LONDON AT DAWN
(William Wordsworth - "Westminister Bridge")
3. THE LONDON THEME
4. LOVERS AND BROWNING
(Elizabeth Barrett Browning - "Portugese Sonnets")
5. PITT'S SPEECH
(William Pitt)
6. LONDON THEME - JAZZ WALTZ

33⅓ LONG PLAY

® COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.



An Original Television Soundtrack Recording

ELIZABETH TAYLOR IN LONDON

Music Composed by JOHN BARRY
Music Conducted by JOHNNIE SPENCE
Prod. by PHILIP D'ANTONI and NORMAN BAER

Screen Gems
Columbia Music
Inc. (BMI)
Side 2

CP 459
XTV - 89911

1. ELIZABETH WALTZ
2. QUEEN ELIZABETH AT TILBURY
(Queen Elizabeth I - speech)
3. ENGLISH GARDEN
4. QUEEN VICTORIA
(Queen Victoria's Diary)
5. THE FIRE OF LONDON
6. CHURCHILL SPEECH
(Sir Winston Churchill)

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33⅓ LONG PLAY

MELTONE
RECORDS

SPENCER TAYLOR
AND THE HI-WAY QC'S

MEL 1341
Producer Rev. H. Griffin
Executive Producer:
M. Couch



All Songs Published By:
Meltone Enterprise, Inc.
SIDE 1
33 1/3 RPM

MY GOD

MY FATHER'S HOUSE (3:34)
THE POWER MOVING (3:12)
MY GOD (3:18)
SOMEBODY CALLING MY NAME (3:46)

℗ 1986-MELTONE RECORDS

MELTONE RECORDS 3775 Campbellton Rd. Atlanta, GA. 30331


MELTONE
RECORDS
SPENCER TAYLOR
AND THE HI-WAY QC'S
MEL 1341
Producer Rev. H. Griffin
Executive Producer:
M. Couch
All Songs Published By:
Meltone Enterprise, Inc.
SIDE II
33 1/3 RPM
MY GOD
LITTLE WOODEN CHURCH (2:58)
MERCY AND LOVE (5:18)
OH HOW WONDERFUL (5:18)
JESUS SPEAKS TO JOHN (2:32)
℗ 1986-MELTONE RECORDS
MELTONE RECORDS 3775 Campbellton Rd. Atlanta, GA. 30331



GosPearl Records

THE MIGHTY SUPREME VOICES
LIVE AT THE SECOND GOSPELRAMA EXPO CONVENTION, WASHINGTON D.C.

STEREO
33 1/3 RPM

PL 16027
SIDE A

1. **IT'S AN UPHILL JOURNEY 3:25**
   Lead: Cecil Washington
2. **NO FRIEND LIKE GOD 4:13**
   Lead: Cecil Washington, Michael McCowin
3. **I'VE BEEN BORN AGAIN 5:26**
   Lead: Glen Washington
4. **GLAD TO BE IN THE SERVICE 5:15**
   Lead: Michael McCowin, Cecil Washington

Pearl Records, Baltimore, Maryland



GosPearl Records

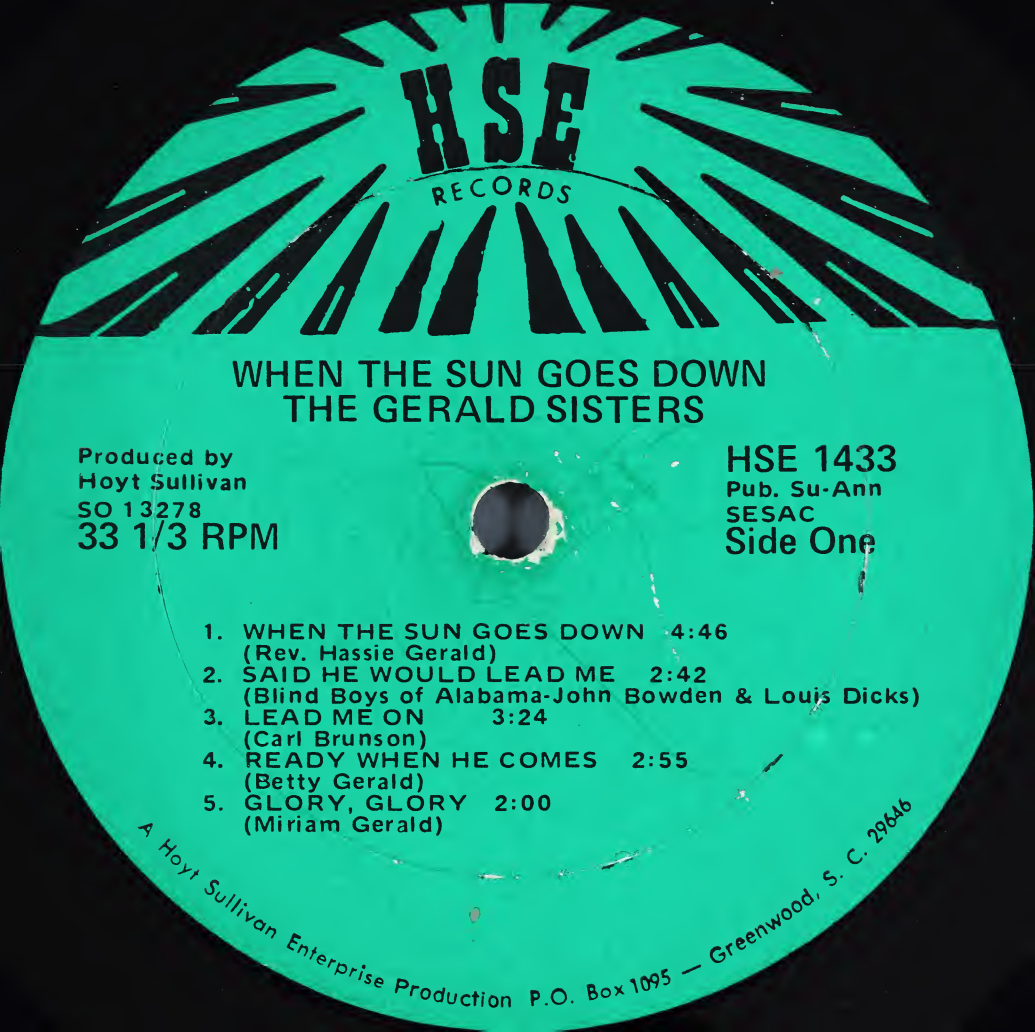
THE MIGHTY SUPREME VOICES
LIVE AT THE SECOND GOSPELRAMA EXPO CONVENTION, WASHINGTON D.C.

STEREO
33 1/3 RPM

PL 16027
SIDE B

1. **TRY GOD 2:00**
   Lead: Michael McCowin
2. **SWEET HOUR OF PRAYER 3:35**
   Lead: Cecil Washington, Michael McCowin
3. **TELL HIM WHAT YOU WANT PT. 1 4:05**
   Lead: Cecil Washington
4. **TELL HIM WHAT YOU WANT PT. 2 5:35**
   Lead: Michael McCowin

Pearl Records, Baltimore, Maryland


HSE
RECORDS
WHEN THE SUN GOES DOWN
THE GERALD SISTERS
Produced by
Hoyt Sullivan
SO 13278
33 1/3 RPM
HSE 1433
Pub. Su-Ann
SESAC
Side One
1. WHEN THE SUN GOES DOWN 4:46
(Rev. Hassie Gerald)
2. SAID HE WOULD LEAD ME 2:42
(Blind Boys of Alabama-John Bowden & Louis Dicks)
3. LEAD ME ON 3:24
(Carl Brunson)
4. READY WHEN HE COMES 2:55
(Betty Gerald)
5. GLORY, GLORY 2:00
(Miriam Gerald)
A Hoyt Sullivan Enterprise Production P.O. Box 1095 — Greenwood, S. C. 29646

HSE
RECORDS

WHEN THE SUN GOES DOWN
THE GERALD SISTERS

Produced by
Hoyt Sullivan
SO 13279
33 1/3 RPM

HSE 1433
Pub. Su-Ann
SESAC
Side Two

1. WHAT A TIME 2:40
   (Blind Boys of Alabama-John Bowden & Louis Dicks)
2. WHEN I GET INSIDE 2:35
   (Madame Edna Gallmon Cook)
3. SOON ONE MORNING 4:00
   (Doris Brown)
4. LORD SEND ME 2:21
   (Rev. Hassie Gerald)
5. THE LORD IS BLESSING ME 4:35
   (Linda Gerald)

A Hoyt Sullivan Enterprise Production P.O. Box 1095 — Greenwood, S. C. 29646



RECORDS INC.

SL 14558
(SL 14558 SA)

SIDE 1
33 1/3 RPM

REV. CLEOPHUS ROBINSON

1. SAVIOR LEAD ME LEST I STRAY
2. GOD WILL TAKE CARE OF YOU
3. WERE YOU THERE?
4. ONLY A LOOK
5. ROCK OF AGES

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14558
(SL 14558 SB)

SIDE 2
33 1/3 RPM

REV. CLEOPHUS ROBINSON

1. I WILL TRUST IN THE LORD
2. THE OLD RUGGED CROSS
3. AMAZING GRACE
4. I HEARD THE VOICE OF JESUS SAY

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

INTERNATIONAL

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL "JOACO MUERTE"

INT - 917
Side A

Compatible
Stereo

1. JOACO MUERTE - 3 33
   (C. Curet Alonso) Fania Publ. BMI
2. TIMBILLA - 4 30
   (C. Curet Alonso) Fania Publ. BMI
3. DICE MATIAS - 5:43
   (C. Curet Alonso) Fania Publ. BMI
4. MELAO DE CANA - 5 12
   (Hector Ivan Ortiz) Fania Publ. BMI

Produced by:
Jorge Millet & Rafael Viera
℗ 1977, Int'l Records
Distributed by
Fania Records, Inc.

INTERNATIONAL

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL "JOACO MUERTE"

INT - 917
Side B

Compatible
Stereo

1. TOMA MI CORAZON - 3:11
   (J. Zayas) Fania Publ. BMI
2. TAMBORILERO - 4:32
   (Evelio Landa)
3. PUERTO RICO - 6:18
   (Willy Padin) Fania Publ. BMI
4. CON UN AMOR SE BORRA OTRO AMOR - 4:17
   (D.R.)

Produced by:
Jorge Millet & Rafael Viera
℗ 1977, Int'l Records
Distributed by
Fania Records, Inc.

low over head

MIKE ANGELO & THE IDOLS

Unfinished Business

SIDE ONE
33 1/3 RPM

LO–1001
AR 12050

1. SHE'S SO INSANE (M. Fitzgerald)
   Iffit Fitz Music; BMI 3:38
2. ROCKY TOP (B. Bryant-F. Bryant)
   House of Bryant;BMI 3:04
3. SING THROUGH BREAD (D. Roberts)
   Iffit Fitz Music/Crawfish Music; BMI 7:14
4. DRUGS (M. Fitzgerald)
   Iffit Fitz Music; BMI 2:39
5. THE WORLD MAY NOT LIKE ME
   (M. Fitzgerald) Iffit Fitz Music; BMI 5:45

PRODUCED & ARRANGED BY
M. FITZGERALD

low overhead records, P.O. Box 50691, Jacksonville Beach, FL 32240


low over head
MIKE ANGELO & THE IDOLS
Unfinished Business
SIDE TWO
33 1/3 RPM
LO-1001
AR 12050
1. HAVIN' A PARTY (M. Fitzgerald)
Iffit Fitz Music; BMI 5:11
2. DOG FASHION (M. Fitzgerald)
Iffit Fitz Music; BMI 4:20
3. GET UP GET DOWN (M. Fitzgerald—J. Graves)
Iffit Fitz Music/Deed Music; BMI 3:06
4. SOMETIMES GOOD GUYS DON'T WEAR WHITE
(Ed Cobb) Equinox Music; BMI 2:59
5. FUCK EVERYBODY (M. Fitzgerald)
Iffit Fitz Music; BMI 4:15
PRODUCED & ARRANGED BY
M. FITZGERALD
low overhead records, P.O. Box 50691, Jacksonville Beach, FL 32240



RECORDS

LET THEM TALK

Joe Williams & The Northern Aires

SIDE 1

DRP-8601
STEREO

1. LET THEM TALK 3:31
   Joe Williams/BMI
2. TRUST IN THE LORD 4:06
   P.D.
3. MOTHERS PRAYER 3:50
   P.D.
4. MORE LOVE (Instrumental) 3:01
   Joe Williams/BMI



RECORDS

LET THEM TALK

Joe Williams & The Northern Aires

SIDE 2

DRP-8601
STEREO

1. TROUBLE DON'T LAST 3:50
   Joe Williams/BMI
2. WHERE JESUS IS 3:08
   Joe Williams/BMI/Williams
3. SWEET BY IN BY 3:07
   Joe Williams/BMI
4. MORE LOVE (Vocal Version) 2:55
   Joe Williams/BMI


EXPLORER
nonesuch
SERIES
Tibetan Buddhism
The Ritual Orchestra and Chants
STEREO
H-72071-A
STEREO
SIDE ONE (27:11)
1. Padma Sambhava Tsechu Sadhana:
Invocation (14:28)
2. Mahakala Sadhana: Dunkye (12:26)
recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh
by David Lewiston
℗ & © 1976 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023 / A Division of Warner Communications Inc.


EXPLORER SERIES
nonesuch
Tibetan Buddhism
The Ritual Orchestra and Chants
STEREO
H-72071-B
STEREO
SIDE TWO (25:43)
Mahakala Sadhana: Dakye
recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh
by David Lewiston
℗ & © 1976 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023 / A Division of Warner Communications Inc.


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SR 1015 A
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CHARLIES
SUNSHINE
RECORDS
Disco 12'
45 RPM
STEREO
DISTANT DRUMS
(Stanley Cummings)
SQUIBBY
Prod. by Stanley Cummings
Arr. by Earl Rodney


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SR 1015 B
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Reserved
CHARLIES
SUNSHINE
RECORDS
Disco 12"
45 RPM
STEREO
WHAMMY JAM
(Stanley Cummings)
SQUIBBY
Prod. by Stanley Cummings
Arr. by Earl Rodney


7 34097-1050-1 9

FORT KNOCKS
ENTERTAINMENT
UNLOCKED

Side 1
For Promotional Use Only



Radio/Club
For Promotional Use Only
33 1/3 RPM

1. Answers-IIND KLASS, DORSEY, DON ASSASSIN (4:23)
2. Can't Get a Enough-DEADLY SNAKES (4:22)
3. No Question-IIND KLASS (3:56)
4. No Question-IIND KLASS (3:56) Instrumental

Produced By Fort Knocks Entertainment

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www.fortknocks.com

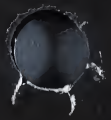
FORT KNOCKS

ENTERTAINMENT

UNLOCKED

Side 2

For Promotonal
Use Only



Radio/Club

For Promotional
Use Only

33 1/3 RPM

1. Lines In My Mind-SENILE (3:15)
2. Lines In My Mind-SENILE (3:15) Instrumental
3. Himalayas For Self-HIMALAYAS (6:09)

Produced By Fort Knocks Entertainment

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FORT KNOCKS

ENTERTAINMENT

CODE RED

Side f
For Promotional
Use Only

Radio/Club
For Promotional
Use Only
33 1/3 RPM

1. 3xxluza-FD'S (4:07)
2. You Are-Fel The Enigma (3:49)
3. WhatUCee Iz WhatUGet-Lavee (3:56)
4. Tracks of My Team-IIND KLASS (5:02)
5. Treat Me Like a Lady-Kanisha (3:49)

Produced By Fort Knocks Entertainment

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FORT KNOCKS

ENTERTAINMENT

CODE RED

Side K
For Promotional
Use Only



Instrumentals
For Promotional
Use Only
33 1/3 RPM

1. 3xxluza-FD'S (4:07)
2. You Are-Fel The Enigma (3:49)
3. WhatUCee Iz WhatUGet-Lavee (3:56)
4. Tracks of My Team-IIND KLASS (5:02)
5. Treat Me Like a Lady-Kanisha (3:49)

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PVC

4/8

Foto Mark SNYDER

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

Cocteau

Marketed by Jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE A

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

1. EMPIRE OF THE SENSES
2. HOPE FOR THE HEARTBEAT
3. WAITING FOR VOICES
4. A PRIVATE VIEW
5. EROS ARRIVING
6. THE BRIDE OF CHRIST IN AUTUMN

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

℗ 1982 Happytronics, Ltd.

PVC

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Marketed by **jem** Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE B

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

1. WHEN YOU DREAM OF PERFECT BEAUTY COMES TRUE
2. FLAMING DESIRE
3. PORTRAIT OF JAN WITH FLOWERS
4. THE CRYSTAL ESCALATOR IN THE PALACE OF GOD DEPARTMENT STORE
5. ECHO IN HER EYES (THE LAMPS OF OBLIVION)
6. THE OCTOBER MAN

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

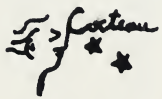
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PVC

4/86
From Mark SNYDER

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Marketed by jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE C

"LA BELLE ET LA BETE"
(Beauty And The Beast)

1. OVERTURE
2. THE FAMILY
3. SISTERS AND SEDAN CHAIRS
4. IN THE FOREST OF STORMS
5. THE CASTLE
   - A. THE GATES
   - B. THE CORRIDOR
   - C. THE GREAT HALL
   - D. DREAMS (THE MERCHANT SLEEPS)
   - E. FEAR (THE MERCHANT WAKES)
6. THE ROSE AND THE BEAST
7. MAGNIFICENT (THE WHITE HORSE)
8. BEAUTY ENTERS THE CASTLE
   - A. THE DOOR
   - B. THE MIRROR
   - C. CANDELABRA AND GARGOYLES
9. BEAUTY AND THE BEAST

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

℗ 1982 Happytronics, Ltd.

PVC

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Marketed by jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE D

"LA BELLE ET LA BETE"
(Beauty And The Beast)

1. TRANSITION NO. 1
2. TRANSITION NO. 2
3. THE HUNT
4. THE GIFT
5. THE GARDEN
6. TRANSITION NO. 3
7. TRANSITION NO. 4
8. THE TRAGEDY
9. TRANSITION NO. 5
10. THE ENCHANTED GLOVE
11. TEARS AS DIAMONDS (THE GIFT REVERSES)
12. THE BEAST IN SOLITUDE
13. THE RETURN OF MAGNIFICENT
14. TRANSITION NO. 6 (THE JOURNEY)
15. THE PAVILION OF DIANA
16. TRANSFORMATION NO. 1
17. TRANSFORMATION NO. 2
18. THE FINAL CURTAIN

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.
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mercury
6359 055
33 1/3
STEREO
All works published by:
Arnakata Mus. Ltd./
Warner Bros. Mus. Ltd.
1
℗ 1981
Phonogram Ltd.
MADE IN ENGLAND
QUIT DREAMING AND GET ON THE BEAM
1. BANAL. 2. LIVING IN MY LIMOUSINE.
3. VERTICAL GAMES. 4. DISPOSABLE.
5. FALSE ALARMS. 6. DECLINE AND FALL.
BILL NELSON
All titles written by Bill Nelson
Produced by Bill Nelson/John Leckie
Original sound recording made
by Phonogram Ltd.

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6359 055

33 1/3

STEREO

All works published by:
Arnakata Mus. Ltd./
Warner Bros. Mus. Ltd.

2

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

QUIT DREAMING AND GET ON THE BEAM

1. LIFE RUNS OUT LIKE SAND. 2. A KIND OF LOVING.
3. DO YOU DREAM IN COLOUR. 4. U.H.F.
5. YOUTH OF NATION ON FIRE.
6. QUIT DREAMING AND GET ON THE BEAM.

BILL NELSON

All titles written by Bill Nelson

Produced by Bill Nelson/John Leckie,
exept 4 and 5 by Bill Nelson

Original sound recording made
by Phonogram Ltd.

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mercury

ECHO 1	33 1/3	STEREO ∞
All works published by: Nelsongs		1

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

SOUNDING THE RITUAL ECHO (Atmospheres For Dreaming)

Created, played and recorded by Bill Nelson at
The Echo Observatory, Yorkshire.

1. ANNUNCIATION. 2. THE RITUAL ECHO.
3. SLEEP. 4. NEAR EAST. 5. EMAK BAKIA.
6. MY INTRICATE IMAGE. 7. ENDLESS ORCHIDS.
8. THE HEAT IN THE ROOM.

BILL NELSON

All titles written and produced by Bill Nelson

Original sound recording made
by Phonogram Ltd.

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mercury

ECHO 1

33 1/3

STEREO

All works published by:
Nelsongs

2

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

SOUNDING THE RITUAL ECHO (Atmospheres For Dreaming)

Created, played and recorded by Bill Nelson at
The Echo Observatory, Yorkshire.

1. ANOTHER WILLINGLY OPENED WINDOW. 2. VANISHING PARADES.
3. GLASS FISH (FOR THE FINAL AQUARIUM).
4. CUBICAL DOMES. 5. ASHES OF ROSES.
6. THE SHADOW GARDEN. 7. OPIUM.

BILL NELSON

All titles written and produced by Bill Nelson

Original sound recording made
by Phonogram Ltd.

MAN OF THE LIGHT

ZBIGNIEW SEIFERT - violin
Joachim Kühn - piano,
Cecil McBee - bass, Billy Hart - drums,
Jasper van't Hof - electric piano and organ

1. CITY OF SPRING (6:37)
(Z. Seifert)
2. MAN OF THE LIGHT (9:45)
(Z. Seifert)

PR 7077
Side 1



Stereo
33-1/3
℗ 1980

3. STILLNESS (5:00)
(Z. Seifert/C. McBee)

Produced by Joachim Ernst Berendt



P.A.U.S.A. INC.
LOS ANGELES, CA. 90069

MAN OF THE LIGHT

ZBIGNIEW SEIFERT - violin
Joachim Kühn - piano,
Cecil McBee - bass, Billy Hart - drums,
Jasper van't Hof - electric piano and organ

1. TURBULENT PLOVER (7:27)
(Z. Seifert)
2. LOVE IN THE GARDEN (6:12)
(Z. Seifert)

PR 7077
Side 2

Stereo
33-1/3
℗ 1980

3. CORAL (6:54)
(Z. Seifert) dedicated to my violin teacher, Prof. Stanislaw Tawroszewicz

Produced by Joachim Ernst Berendt

P.A.U.S.A. INC.
LOS ANGELES, CA. 90069


Cocteau
JC 1
JC 1A
℗ 1981 Virgin Records Ltd
Made in England
SIDE ONE
STEREO
33⅓ RPM
RICHARD JOBSON
(with Virginia and Josephine)
THE BALLAD OF ETIQUETTE
1. INDIA SONG (C. D'Alessio/R. Jobson) Copyright Control Virgin Music (Publishers) Ltd
2. DON'T EVER TELL ANYBODY ANYTHING (J. McGeoch/R. Jobson) Virgin Music (Publishers) Ltd
3. JOY (V. Ashley/R. Jobson) M Ocean Music Ltd/ Virgin Music (Publishers) Ltd
4. ETIQUETTE (Jobson/ arr. V. Ashley/R. Jobson) M Ocean Music Ltd/Virgin Music (Publishers) Ltd
5. PAVILION POLE (R. Jobson/R. Jobson) Boosey & Hawkes Music Pub. Ltd/Virgin Music (Publishers) Ltd
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Cocteau
JC 1
JC 1B
℗ 1981 Virgin Records Ltd
Made in England
SIDE TWO
STEREO
33⅓ RPM
RICHARD JOBSON
(with Virginia and Josephine)
THE BALLAD OF ETIQUETTE
1. THOMAS (Satie arr. T. Ainley/R. Jobson) M-Ocean Music Ltd/ Virgin Music (Publishers) Ltd
2. ANONYMOUS (R. Jobson/J. Wood/R. Jobson) M-Ocean Music Ltd/ Topographic Control/Virgin Music (Publishers) Ltd
3. NIGHT OF CRYSTAL (R. Jobson) Virgin Music (Publishers) Ltd
4. ORPHEE (Debussy arr. T. Ainley/R. Jobson) M-Ocean Music Ltd/Virgin Music (Publishers) Ltd
5. STORMY WEATHER (H. Arlen/T. Koehler) Lawrence Knight Music Co. Ltd
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Voxigrave

dfr "POUR TOUS ET PARTOUT"

MAV - MUSIC

MS 001
V/30/St 7272
V/30/St 7272 A

A

33 TOURS
STEREO

SACEM SDRM

1. **OKARAME** 11'14
2. **AVE MARIA** 10'45

Auteur-compositeur-arrangeur :
MAVUELA SOMO

L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS - MADE IN FRANCE. TOUS DROITS DU PRODUCTEUR DE L'ŒUVRE PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET,

Voxigrave

dfr "POUR TOUS ET PARTOUT"

MAV - MUSIC

MS 001
V/30/St 7272
V/30/St 7272 B

B

33 TOURS
STEREO

SACEM SDRM

1. **DJENNY** 10'29
2. **CONSEIL GRATUIT** 10'31

Auteur-compositeur-arrangeur :
MAVUELA SOMO

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.

PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SABAM SORM

9101 228
9101 228 1
Made in France

1

℗ 1979 PHONOGRAM S.A.

"FIRE"

1. FIRE 5'11
(Brown/Crane) - Mixed by Savarese
2. TORSO CORSO 1'48
(Mercier Descloux/Banes/Elliasson)
3. MISSION IMPOSSIBLE 2'35
(Schifrin)
4. NO GOLDEN THROAT 2'38
(Mercier Descloux/Banes/Elliasson)

LIZZY

MERCIER DESCLOUX

All arrangements by Mercier Descloux/ Banes/Elliasson

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.

PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SDRM

9101 228
9101 228 2
Made in France

2

℗ 1979 PHONOGRAM S.A.

"FIRE"

1. JIM ON THE MOVE 2'29
(Schifrin)
2. WAWA 2'18
(Mercier Descloux/Banes/Elliasson)
3. TUMOUR (from "FEVER") 2'57
(Davenport/Cooley)
4. AYA MOOD 3.5 2'50
(Mercier Descloux/Banes/Elliasson)

LIZZY

MERCIER DESCLOUX

All arrangements by Mercier Descloux/ Banes/Elliasson


118

LIVE IN THE LIGHT
FERTILE GROUND

122

Side A 1. **Live In The Light** [Album Mix] 5.57
2. **Live In The Light** [Acapella Mix] 5.09

Side B 1. **Live In The Light** [DJ SPINNA Remix] 8.20
2. **Live In The Light** [DJ SPINNA Remix Instrumental] 8.19

PLP-6349 P-VINE RECORDS
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SIDE B
33 1/3 RPM



The Morgans Second Voyage

Side One

Farewell to Nova Scotia
It's All For Me Grog
My Love, She's But A Lassie Yet
The Bowhead Song
Morgan Megan
Paddy and the Whale
Oh Minnesota, Oh

(27934)



The Morgans Second Voyage

Side Two

Red-Haired Mary
The Blackball Line
Roll, Alabama, Roll
Song of the Whales
Kinlock of Kinlock
Sally Racket
Leather-Winged Bat
Diego's Bold Shore

(27934)

PARTNERS IN CRIME



AL KOOPER PRESENTS

KAPUSTA 3

NL-109
SIDE ONE

WARNING: XXX
ADULTS ONLY!

1. THE DANGLING CONVERSATION, PART 1
2. BOB WELCOMES SAM & NATALIE TO MEADOWLANDS
3. BUDDY DEAREST, PART 1
4. DEAN & JERRY PLUG THE CADDY
5. BUDDY DEAREST, PART 2
6. TUBE BAR
7. MANFISH
8. THE ENGLISH LESSON

PARTNERS IN CRIME



AL KOOPER PRESENTS

KAPUSTA 3

NL-109

SIDE TWO

WARNING: XXX ADULTS ONLY!

1. THE DANGLING CONVERSATION, PART 2
2. J & H PRODUCTIONS
3. BUDDY DEAREST, PART 3
4. MR. J. W. RELAXES OFF CAMERA
5. A MESSAGE LEFT ON MY MACHINE WORTH SHARING
6. BUDDY DEAREST, PART 4
7. BUDDY LIVE—THE FINAL TRANSMISSION
8. NEIL DOES CHAS
9. OUT CHORUS



THE BAD STREET BOYS
LOOKING FOR TROUBLE
BUSCANDO PROBLEMAS

JAP 708
SIDE A
STEREO

HOLLYWOOD
(Eddie Iglesias)
COPACABANA
(Barry Manilow)
THE LADY IS A TRAMP
(Rodgers & Hart)

℗ © 1984 J.A.P. Records, Inc., P.O. Box 771, Grand Central Station, New York, N.Y. 10163 (212) 562-9467



THE BAD STREET BOYS
LOOKING FOR TROUBLE
BUSCANDO PROBLEMAS

JAP 708
SIDE B
STEREO

LA CALLE ESTA DURA
(Jose Pintor)
WHEN SUNNY GETS BLUE
(Jack Siegel)
GITANA
(D.R.)

℗ © 1984 J.A.P. Records, Inc., P.O. Box 771, Grand Central Station, New York, N.Y. 10163 (212) 562-9467


MERICANA RECORDS
LATIN DIMENSIONS
VOL. II
XMS-126
STEREO
SIDE 1
(XMS 126 A-S)
1. EL FUMIGADOR (Mike Martínez/Ralph Lew)
Trina Jill Music Corp. (ASCAP) © 4:15
2. AY, GUAJIRA (Tito Contreras/Mike Martínez)
Trina Jill Music Corp. (ASCAP) © 4:10
3. QUE DECIDA EL CORAZON (Tito Contreras)
Trina Jill Music Corp. (ASCAP) © 3:42
4. QUE PASA DOÑA LIDIA (Eddie Lebrón)
Miron Music (ASCAP) 4:02
5. LA VIDA ENTERA (Julia Sánchez)
Miron Music (ASCAP) 3:04
PRODUCED BY: JOE CAYRE
Recording Direction: Ralph Lew
℗ 1974
Mfg. by Mericana Records, ℗ 240 Madison Ave., New York, N.Y. 10016


MERICANA RECORDS
LATIN DIMENSIONS
VOL II
XMS-126
STEREO
SIDE 2
(XMS 126 B-S)
1. EL QUE TENGA SABOR (Mike Martínez/
Ralph Lew) Trina Jill Music Corp. (ASCAP) © 3:35
2. QUE SALSA TIENE ESA ORQUESTA
(Tito Contreras/John Ellis/Mike Martínez)
Trina Jill Music Corp. (ASCAP) © 3:20
3. EN ESTA NAVIDAD (Julia Sánchez)
Miron Music (ASCAP) 3:12
4. HA TRIUNFADO NUESTRO AMOR
(Eddie Lebrón) Miron Music (ASCAP) 3:36
5. OIGA, SEÑOR (Ralph Lew/Mike Martínez)
Trina Jill Music Corp. (ASCAP) © 3:23
PRODUCED BY: JOE CAYRE
Recording Director: Ralph Lew
℗ 1974
Mfg. by Mericana Records, ℗ 240 Madison Ave., New York, N.Y. 10016

FABRICADO POR EMI ODEON S.A.I.C. BS. AS.

MARCA REGISTRADA

INDUSTRIA ARGENTINA

&

TROPICO

GATO BARBIERI (Intérprete)

Producido por David Rubinson & Friends Inc.

Productor Asociado: Michelle Barbieri

℗ 1978 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP 5157

1) POINCIANA (CANCION DEL ARBOL
(Poinciana) (Song of the tree) (Simon-Bernier) (7:48)
2) DAMA LATINA (Latin lady) (Barbieri) (8:25)
3) ODARA (Veloso) (7:30)

Fab. y dist. por **EMI-ODEON S.A.I.C.**
Mendoza 1660 - Buenos Aires

8578 A

(4-12)

PROTEGIDO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO

FABRICADO POR EMI ODEON S.A.I.C. BS. AS.
MARCA REGISTRADA
INDUSTRIA ARGENTINA

TROPICO

GATO BARBIERI (Intérprete)

Producido por David Rubinson & Friends Inc.

Productor Asociado: Michelle Barbieri

℗ 1978 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP 5158

1) ELLA ES MICHELLE (She is Michelle) (Barbieri) (6:13)
2) DONDE ESTA EL AMOR (Where is the love)
(MacDonald-Salter) (4:53)
3) OJOS HECHICEROS (Evil eyes) (Barbieri) (4:15)
4) BOLERO (Ravel (Dominio Público)
(Arr. y Adap.: Rubinson) (7:26)

Fab. y dist. por **EMI-ODEON S.A.I.C.**
Mendoza 1660 - Buenos Aires

8578 B

(4-12)

RESERVADO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO

FABRICADO Y DISTRIBUIDO POR EMI ODEON S.A.I.C. BS. AS

MARCA REGISTRADA

INDUSTRIA ARGENTINA

¡CALIENTE!

GATO BARBIERI (Intérprete)

Producido por **Herb Alpert**

℗ 1976 - A & M Records, Inc.

1) LUCIERNAGAS (Fireflies) (G. Barbieri) (5:28)
2) FIESTA (G. Barbieri) (5:07)
3) EUROPA (Llanto de la Tierra - Sonrisas del Paraíso)
(Earth's Cry - Heaven's Smile) (D. C. Santana-T. Coster) (4:27)

AADI-CAPIF | SADAIC-BIEM

SP-4929

4) NO LLORES ROCHELLE (Don't cry Rochelle)
(G. Barbieri) (4:55)
5) ADIOS - PARTE I (G. Barbieri) (0:33)

Fabricado y distribuido por **EMI-ODEON S.A.I.C.**
Bartolomé Mitre 760 - Buenos Aires

8357 A

(4-12)

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FABRICADO Y DISTRIBUIDO POR EMI ODEON S.A.I.C. BS. AS.
MARCA REGISTRADA
INDUSTRIA ARGENTINA

¡CALIENTE!

GATO BARBIERI (Intérprete)

Producido por **Herb Alpert**

℗ 1976 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP-4930

1) TE QUIERO (I want you) (L. Ware-A. Ross) (5:58)
2) DETRAS DE LA LLUVIA (Behind the rain) (H. Alpert) (5:37)
3) LOS DESESPERADOS (G. Barbieri) (6:15)
4) ADIOS - PARTE II (G. Barbieri) (0:59)

Fabricado y distribuido por **EMI-ODEON S.A.I.C.**
Bartolomé Mitre 760 - Buenos Aires

8357 B

(4-12)

RESERVADO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO

GEORGE SUMNER
at
CICERO'S

SIDE 1

1. BATTLE OF NEW ORLEANS
2. I'VE BEEN WORKING ON THE RAILROAD
3. ALABAM'Y BOUND
4. HELLO DOLLY
5. YELLOW RIBBON
6. BLUE SUEDE SHOES

CFS-3396
(3646)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

CFS-3396
(8646)

CUSTOM
FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

GEORGE SUMNER
at
CICERO'S

SIDE 2

1. KALIJAH
2. A QUEEN ON A KITCHEN STOOL
3. MACNAMARA'S BAND
4. RUBBER DUCKY
5. IN HEAVEN THERE IS NO BEER
6. COVER OF THE ROLL'N STONES

STEPPES OF CENTRAL ASIA
STUART PAINE



SIDE I

1).	"Wild Geese Alighting on the Sandy Shore"	4:04
2).	"Night Rain on Plantain Leaves"	2:36
3).	Fantasia	1:51
4).	Preludio Op. 83, No. 3	2:35
5).	"Snow Fantasy"	6:24

STEPPES OF CENTRAL ASIA
STUART PAINE



SIDE II

1). Slavonic Dance Op. 72, No. 2	6:01
2). In the Steppes of Central Asia	9:45
3). "O Mio Babbino Caro" from Gianni Schicci	2:17

CBS·CBS

FM

CBS·CBS

WENDY CARLOS:
"SECRETS OF SYNTHESIS"
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

FM 42333
STEREO





SIDE 1
DAL 42333

1. Introduction 2:06
2. Examples of analog timbres 3:46
3. Choral tone, vibrato, articulation 2:55
4. Vocal synthesis 6:52
5. Performance values 4:31
6. Simple orchestration 2:23
7. Electronic pointillism and hocketing 3:36
8. For spatial motion 1:11

℗ 1968, 1969, CBS Inc. (Not for U.S.)/
1972, 1973, 1975, 1980, 1982, 1984, 1987
CBS Inc./Compilation ℗ 1987 CBS Inc.

FM

CBS · CBS · CBS

CBS · CBS · CBS

WENDY CARLOS:
"SECRETS OF SYNTHESIS"
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

FM 42333
STEREO



SIDE 2
DBL 42333

1. Ensemble performance via click-tracks 2:31
2. Imitative synthesis :59
3. Musique concrete plus synthesizer 2:21
4. Orchestra with synthesizer :53
5. Digital synthesis 5:46
6. Digital vs. analog 5:59
7. Hybrid timbres 3:08
8. Alternative tunings 3:24

The Future

℗ 1968, 1969, CBS Inc. (Not for U.S.)/
1972, 1973, 1975, 1980, 1982, 1984, 1987
CBS Inc./Compilation ℗ 1987 CBS Inc.

FOR GOD SO LOVED
by
The Jubilators Quartet

STEREO
Side 1

103-A

I'll Have A New Life
Thank God I Am Free
I Know
Now I Have Everything
I'm On My Way
More About Jesus

MFG. BY G&C RECORDS, PITTSBURGH, PA.

FOR GOD SO LOVED
by
The Jubilators Quartet

STEREO
Side 2

103-B

For God So Loved
Fill My Cup Lord
Jesus Is First With Me
Ready To Go
Going Home
We'll Soon Be Done

MFG. BY G&C RECORDS, PITTSBURGH, PA.


MOTOWN
STEREO
33⅓RPM
Made in Japan
VIP-6345
(SMOT-6125)
(M6-850S1-A)
SIDE 1
LOVE'S ON THE MENU
JERRY BUTLER
1. I DON'T WANT NOBODY TO KNOW (M. Sutton-J. Butler)
2. I'M GOIN' LEFT (S. Wonder-S. Wright)
3. I DON'T WANNA BE REMINDED (H. Johnson)
4. DON'T LET THIS SMILE FOOL YOU
(M. Smith-J. Butler)
5. I HONESTLY LOVE YOU
(J. Barry-P. Allen)
⑤
MADE IN JAPAN BY VICTOR MUSICAL INDUSTRIES, INC. LICENSED BY MOTOWN RECORD CORP., U.S.A.


MOTOWN
VIP-6345
(SMOT-6125)
(M6-850S1-B)
SIDE 2
STEREO
33⅓RPM
Made in Japan
LOVE'S ON THE MENU
JERRY BUTLER
1. LOVE'S ON THE MENU TONIGHT (M. Smith-J. Butler)
2. THE DEVIL IN MRS. JONES (M. Smith)
3. THANK YOU EARLY BIRD (L. Ware-P. Sawyer)
4. I THINK THAT SHE'S IN LOVE
(S. Brown-J. Butler)
5. THIS IS YOUR LIFE
(L. Richie, Jr.)
⑤
MADE IN JAPAN BY VICTOR MUSICAL INDUSTRIES, INC. LICENSED BY MOTOWN RECORD CORP., U.S.A.

Fortuna RECORDS

17060-1

©℗ 1989
Fortuna Records

LC 8878

ONE

22'25"

Direct Metal ® DMM Mastering

℗ TELDEC

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

1. THE INVISIBLE ARCHITECT (5'45")
2. MON AMIE (4'08")
3. UNSPEAKABLE DAWN (7'09")
4. IZIBONGO (5'23")

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Fortuna RECORDS

17060-1

©℗ 1989
Fortuna Records

LC 8878

TWO

21'56"

Direct Metal ® DMM Mastering

® TELDEC

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

1. SHAMAN'S DRUM (5'30")
2. THE BIG PICTURE (6'05")
3. ROCKED IN THE CRADLE OF THE DEEP (5'24")
4. IRON VOICES (4'57")

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PHILIPS

PHILIPS

ROLL 12	45	STEREO
Westminster Music Ltd./Abck. Music Inc. **EMI Music Pub. Ltd. §Westminster Music Ltd.		A

℗ 1981
Saban Records

MADE IN ENGLAND

MEDLEY

SATISFACTION/GET OFF MY CLOUD/*AS TEARS GO BY/
LET'S SPEND THE NIGHT TOGETHER/HONKY TONK WOMAN/
PAINT IT BLACK/JUMPIN' JACK FLASH/BROWN SUGAR/
BITCH/**MISS YOU/§IT'S ONLY ROCK 'N' ROLL

Time: 5.57 approx.

ROLLING HITS

All songs written by Mick Jagger & Keith Richard except*
Mick Jagger, Keith Richard & Andrew Oldham

Produced by H. Saban & S. Levy

Original Sound Recording made
by Saban Records

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PHILIPS

PHILIPS

ROLL 12 | 45 | STEREO

Saban Records/Intersong | B

℗ 1981
Saban Records

MADE IN ENGLAND

GONNA CATCH YOU

(H. Saban & S. Levy)

Time: 3.37 approx.

ROLLING HITS

Produced by H. Saban & S. Levy

Original Sound Recording made by Saban Records

HEAT MUSIC

STAR

be somebody

SIDE A
33 1/3 RPM



HEAT MUSIC
HM 3002-1

1. be somebody Club Mix 7:43
2. be somebody Radio Version 4:00

(F.Del)

Recorded and mixed at: Heat Studios, Miami Beach, Florida
Mixed at H&N Studios, Miami, Florida
Produced by: Star
Executive Producer: Dennis Dellinger
Publisher: Delrod Publishing, Inc.

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HEAT
MUSIC
STAR
be somebod
SIDE B
33 1/3 RPM
HM 3002
1. be somebody instrumental 7:43
2. the light 3:26
(F.Del)
Recorded and mixed at: Heat Studios, Miami Beach, Florida
Mixed at H&N Studios, Miami, Florida
Produced by: Star
Executive Producer: Dennis Dellinger
Publisher: Delrod Publishing, Inc.
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NOT FOR SALE
KILLING JOKE
STEREO
33 1/3 RPM
PR 2047
A SIDE
ADORATIONS
LP VERSION/4:39
(Written by Killing Joke) E. G. Music Inc. (BMI)
ST-PR-51097-SP
Produced by Chris Kimsey
Engineer: Thomas Strehler
Mixed by Julian Mendelsohn
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emixshow

"Exclusives Vol. 11"

A SIDE

EMIX-11-A



FOR PROMOTIONAL USE ONLY
NOT FOR SALE

"Oh Boy"
Diplomats feat. Cam'ron & Juelz Santana (Emixshow Exclusive)

"Twirk A Little"
Bubba Sparxxx (Beat Club / Interscope)

"First Round Draft Pick"
Arista Cats (Arista)

"Let's Go Remix"
Jaz-O feat Jay-Z & Diblase
(Kingz county / Rancore)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM

emixshow

"Exclusives Vol. 11"

B SIDE

EMIX-11-B



FOR PROMOTIONAL USE ONLY
NOT FOR SALE

"Cornbread"
Rusty Waters (Emixshow Exclusive)

"Feel The Girl"
MS. Jade (Beat Club / Interscope)

"Purple Stuff"
Big Mo (Wreckshop / Priority)

"Hardcore"
Seth Marcel (Onpoint Entertaiment)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM

PROMO ONLY

JAMIE MYERSON:
THE LISTEN PROJECT

THE OVUM RECORDINGS DEBUT

"MYERSON'S SECRET WEAPON IS HIS LUSH STRINGS AND DELECTABLE BREAKS. NO WONDER WHY HE BECAME A STAR AMONG BRITISH TASTEMAKERS... A MASTERPIECE."

-MIXMAG

CAS 0875 S1

Side One

1. LAZY (J. Huie - P. Westlake) 3:43
(P.J. Music)
2. TELEMANN VIVACE F MINOR (2:04)
3. CAN YOU IMAGINE (J. Huie) 4:11 (P.J. Music)
4. GAY PARIS (J. Huie) 3:36 (P.J. Music)
5. BLACKBIRD (Lennon - McCartney) 3:10 (Northern Songs)
6. VOU VIVENDO (Lacerda) 2:34 (Irmaos Vitale)

Produced by Peter Martin. Engineered by Adam Huie.
Mixed by Gerry Stevens & Chris Saxton.
Australian Recording.

POSH

ARIKA RECORDS
AR008
℗ © 1983

STEREO
33⅓ R.P.M.
SMX 62049

ARIKA

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Side Two

1. EYES THAT SHUFFLE (J. Huie) 6:16 (P.J. Music)
2. BACH BOURRÉES (4:24)
3. TERPSICHORE (J. Richards) 3:17 (Hansen)
4. GO TO YOUR ROOM (J. Huie) 2:35 (P.J. Music)
5. NIGHT FLIGHT (J. Huie) 4:23 (P.J. Music)
6. GOTTA GO (J. Huie) 3:01 (P.J. Music)

Produced by Peter Martin. Engineered by Adam Huie.
Mixed by Gerry Stevens & Chris Saxton.
Australian Recording.

POSH

ARIKA RECORDS
AR008
© Ⓟ 1983

STEREO
33⅓ R.P.M.
SMX 62050

ARIKA

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BOB PICKERING

APPALOOSA RIDER

1. ROLLIN' IN MY DREAMS
(Don Nix) BMI 2:35
2. APPALOOSA RIDER
(George M. Jones) BMI 3:46

1

ST-11176
(ST 1-11176)

3. A DEBT TO PAY
(John Nitzinger) BMI 3:23
4. CAN'T SEEM TO GET YOU OFF MY MIND
(David Hungate) BMI 3:13
5. I'M MY OWN GRANDPAW
(D.Latham-M.Jaffe) ASCAP 2:03

Produced by Whitey Thomas & Bob Pickering
for Thunder Productions
in Association with Showco Productions

℗1973 Capitol Records, Inc.

Capitol®

BOB PICKERING

APPALOOSA RIDER

1. I'LL STAND BY YOU
(David Hungate) BMI 3:12
2. PHIL'S INTERLUDE
(Phil Kelly) ASCAP :41
3. MISS ELEANEA
(Don Nix) BMI 3:14

2

ST-11176
(ST 2-11176)

4. HEY, LITTLE MAN
(Bobby Rambo) BMI 2:54
5. PLAYIN' THIS GAME (Is Breakin' My Heart)
(David Hungate) BMI 3:45
6. SO LONG (It's Been Good To Know Yuh)
(Woody Guthrie) BMI 3:15

Produced by Whitey Thomas & Bob Pickering
for Thunder Productions
in Association with Showco Productions

℗1973 Capitol Records, Inc.

Capitol®

RCA VICTOR



HOW SWEET IT IS!

LSP 4037
(WPRS-2860)

SIDE 1

1—A PAIR OF BOOBIE-TRAPS (Williams)
2—LONELY AFTERNOON (Williams)
3—HOW SWEET IT IS (Title Song)
(from the Original Sound Track) (Webb)
4—AND THEN, GOODBYE (Williams)
5—SUN OF THE BEACH (Williams)
6—RUGGED (Williams)
(from the National General Prod. "How Sweet It Is!")
1, 2, 4, 5, 6. Arranged and conducted
by Pat Williams
3. Arranged, conducted and produced
by Jim Webb featuring
The Picardy Singers

STEREO

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



HOW SWEET IT IS!

LSP 4037
(WPRS-2861)

SIDE 2

1—**FACE UP TO IT BABY** (Williams)
2—**THE SHORTAGE OF MINIS** (Williams)
3—**VILLA SWEET VILLA** (Williams) 4—**JENNY** (Williams)
5—**MONTAGE FROM HOW SWEET IT IS**
(from the Original Sound Track) (Webb)
6—**BEACH BALL** (Williams)
(from the National General Prod. "How Sweet It Is!")
1, 2, 3, 4, 6. Arranged and conducted
by Pat Williams
5. Arranged, conducted and produced
by Jim Webb featuring
The Picardy Singers

STEREO

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.


Original Soundtrack Recording
"HARRAD SUMMER"
PAT WILLIAMS/GENE REDDING
1. LIVING AT PEACE WITH MYSELF (Main Title)
(Pat Williams) ASCAP/BMI 2:30
Vocal: Gene Redding
2. TONIGHT WE SWING
(Pat Williams) ASCAP/BMI 2:43
3. DOUBLE WEDDING
(Pat Williams ASCAP/BMI 2:07
1
ST-11338
(ST1-11338)
4. WELCOME HOME HARRY
(Pat Williams) ASCAP/BMI 1:30
5. THE EYES HAVE IT
(Pat Williams) ASCAP/BMI 2:29
6. LET THE LOVE BEGIN
(Pat Williams-K. Gordon) ASCAP/BMI 2:14
Vocal: Gene Redding
Produced by Neely Plumb & Pat Williams
for Neely Plumb Productions
℗1974 Capitol Records, Inc.
Capitol®

Original Soundtrack Recording

"HARRAD SUMMER"

PAT WILLIAMS/GENE REDDING

1. **A PRECIOUS LOVE**
   (P. Williams-K. Gordon) ASCAP/BMI 2:52
   Pat Williams Orchestra & Chorus
2. **LET THE LOVE BEGIN - Instrumental**
   (Pat Williams) ASCAP/BMI 2:01
3. **CONTINENTAL BREAKFAST**
   (Pat Williams) ASCAP/BMI 1:51

2

ST-11338
(ST2-11338)

4. **POOPSIE** (Pat Williams) ASCAP/BMI 2:35
5. **I THINK I LOVE YOU**
   (Pat Williams) ASCAP/BMI 2:21
6. **LIVING AT PEACE WITH MYSELF/**
   LET THE LOVE BEGIN (End Title)
   (P. Williams/P. Williams-K. Gordon) ASCAP/BMI 2:47
   Vocal: Gene Redding

Produced by Neely Plumb & Pat Williams
for Neely Plumb Productions

℗1974 Capitol Records, Inc.

Capitol®

CANDI STATON

STAND UP AND BE A WITNESS

BERACAH RECORDS
6855 Jimmy Carter Blvd.
Suite 2100
Norcross, GA 30071

SIDE A

Produced by John M. Sussewell &
Oliver A. Scott for
Beracah Productions

BRI-2020
#7-90054-078-4

1. STAND UP AND BE A WITNESS - 3:56
2. I'M DEPENDING ON YOU - 4:18
3. YOU DON'T KNOW THE GOD YOU SERVE - 6:12
4. HE'S ALWAYS THERE 4:46

BERACAH RECORDS, NORCROSS, GA
All compositions written by
Candi Staton for Beracah Publishing Co. / ASCAP
© ℗ 1989 Beracah Records

BERACAH RECORDS, A DIVISION OF BERACAH MINISTRIES, INC., NORCROSS, GA

CANDI STATON

STAND UP AND BE A WITNESS



6855 Jimmy Carter Blvd.
Suite 2100
Norcross, GA 30071

SIDE B

Produced by John M. Sussewell &
Oliver A. Scott for
Beracah Productions

BRI-2020
#7-90054-078-4

1. ADVANCE - 4:18
2. GOD'S GOT THE ANSWER - 4:16
3. UNTIL YOU MAKE IT THROUGH - 3:30
4. THE GLORY OF JESUS - 4:38
5. HALLEL - 1:52

BERACAH RECORDS, NORCROSS, GA
All compositions written by
Candi Staton for Beracah Publishing Co. / ASCAP

© ℗ 1989 Beracah Records

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SIDE 1
STEREO

VC 81082

VC 81082-A
℗ © 1978 Metro-Goldwyn-Mayer, Inc.
Variety Music, Inc., ASCAP

ORIGINAL MOTION PICTURE SOUNDTRACK
BRASS TARGET
Music Composed by Laurence Rosenthal

1. Mara's Theme/The Man from Switzerland
2. Violence in the Bell Tower
3. The Ferry on Lake Lucerne
4. The Weapon and the Disguise

Graunke Symphony Orchestra, Munich
Conducted by Laurence Rosenthal

Manufactured by Varese Sarabande MADE IN U.S.A.

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SIDE 2
STEREO

VC 81082

VC 81082-B
℗ © 1978 Metro-Goldwyn-Mayer, Inc.
Variety Music, Inc., ASCAP

ORIGINAL MOTION PICTURE SOUNDTRACK
BRASS TARGET
Music Composed by Laurence Rosenthal

1. Reminiscing
2. Setting the Stage
3. The "Accident"
4. The Last of Webber/
End Title (Mara's Theme)

Graunke Symphony Orchestra, Munich
Conducted by Laurence Rosenthal

Manufactured by Varese Sarabande MADE IN U.S.A.



Produced by Doc Tahnic for Barabus Productions

TASTES GREAT

Beauty is my Bidness 3:22
(radio)

Beauty is my Bidness 6:45
(Beautiful Dance Mix)

LESS FILLING

Minimum Wage 4:37

The Search for Cow 0:23

Minimum Words 4:30

•A• stereo 33⅓ RPM

all cuts composed & arranged by: Bret Haskell Helm & Ivan Dragotin Grgurić

all selections published by BUMS FROM DEEP SPACE MUSIC - BMI

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RUBBER BROTHER RECORDS Ltd.

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23843 ARROYO PARK DR. SUITE 709 • VALENCIA, CA 91355


LESS
FILLING

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE A
33-1/3 R.P.M.

PAINT MY CHAINS (ASCAP) 2:28
GOOD LOVIN' (BMI) 2:26
SECRET PLACE (ASCAP) 2:12
I AM, I SAID (BMI) 4:38
HARD DAY (BMI) 4:51
GONNA BE ALRIGHT NOW (BMI) 2:58

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE B
33-1/3 R.P.M.

SHOW ME HOW TO LOVE (BMI) 2:40
BELIEVE IN ME (BMI) 3:20
CRAZY LITTLE WORLD (BMI) 3:12
THIS IS YOUR LIFE (BMI) 3:59
YOU HAD TO HURT SOMEONE (ASCAP) 2:24
MARE DI DICEMBRE (ASCAP) 2:52


NEXT PLATEAU
RECORDS INC.
15 TOP SPINS VOLUME 1
RECORD 1
SIDE A
33 1/3 RPM
PL 1020 DJ
PROMOTION COPY
NOT FOR SALE
1. FRENCH KISS - Ambassadors Of Funk 4:21
(L. Louis)
2. DON'T MAKE ME OVER - Sybil 5:02
(B. Bacharach, H. David)
3. OWNER OF A BROKEN HEART -
Double T & The Downtown Posse 5:02
[Music from "Owner Of A Lonely Heart"]
(J. Anderson, C. Squire, T. Horn, T. Rabin)
Master-Mixed by Lenny Dee and Victor Simonelli/The
Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
℗ © 1990 Next Plateau Records, Inc.
MANUFACTURED BY NEXT PLATEAU RECORDS, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019



RECORDS INC.

15 TOP SPINS VOLUME 1

RECORD 1
SIDE B
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. **BABY MAKE IT BOOM - Antoinette 3:14**
(I.G. Off, Antoinette, Q. Holland, J. Tinsley)
2. **PUSH IT (UK REMIX) - Salt-N-Pepa 3:50**
(H. Azor)
3. **ONE MORE SHOT - C-Bank 4:58**
(J. Robie)
4. **OH CIOLILI - Zanga Zanga 5:17**
(Z. Honey, L. Rodriquez-Salazar)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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RECORDS INC.

15 TOP SPINS VOLUME 1

RECORD 2
SIDE A
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. **TAKE IT WHILE IT'S HOT - Sweet Sensation 2:59**
(J. Malloy)
2. **JACK TO THE SOUND OF THE UNDERGROUND - Hithouse 4:12**
(P. Slaghuis)
3. **A LITTLE LOVE (WHAT'S GOING ON) - Ceejay 3:14**
(B. Oattes, R. van Schaik)
4. **DIRTY LOVE - Andrea Martin 4:35**
(A. Martin, N. Heathen)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
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NEXT PLATEAU
RECORDS INC.

15 TOP SPINS VOLUME 1

RECORD 2
SIDE B
33 1/3 RPM



PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. THAT'S HOW I'M LIVING - Toni Scott 2:47
(T. Scott, F. Lanssen)
2. YOU MAKE MY HEART SKIP A BEAT - Tyrone 2:45
(M. Moses)
3. DON'T SAY GOODBYE - Anthony Thomas 3:44
(M. Moretta)
4. I DON'T NEED YOUR LOVE - Jo Ann Jones 3:40
(J. Jones, T. McLaughlin)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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MAMA BAER!
1. Kraken (w/Kommissar Hjuler)
2-4. drei Stuecke

die mir viel für mein Leben gegeben hat. Ich muß auch zugeben, d
die Streiche mit der Kordelpeitsche älteren Mädchen in keiner We
schaden und manchmal recht nützlich sein können. Ich möchte di
Periode meines Lebens nicht missen.





INYRDISK#61

68/141

I M Y R D S K

theme from chemistry lab

fox




lab074

FM3

CHAN FANG

Concept
Zhang & Christiaan

Qin
Wuna

Art
Leijonhufvud

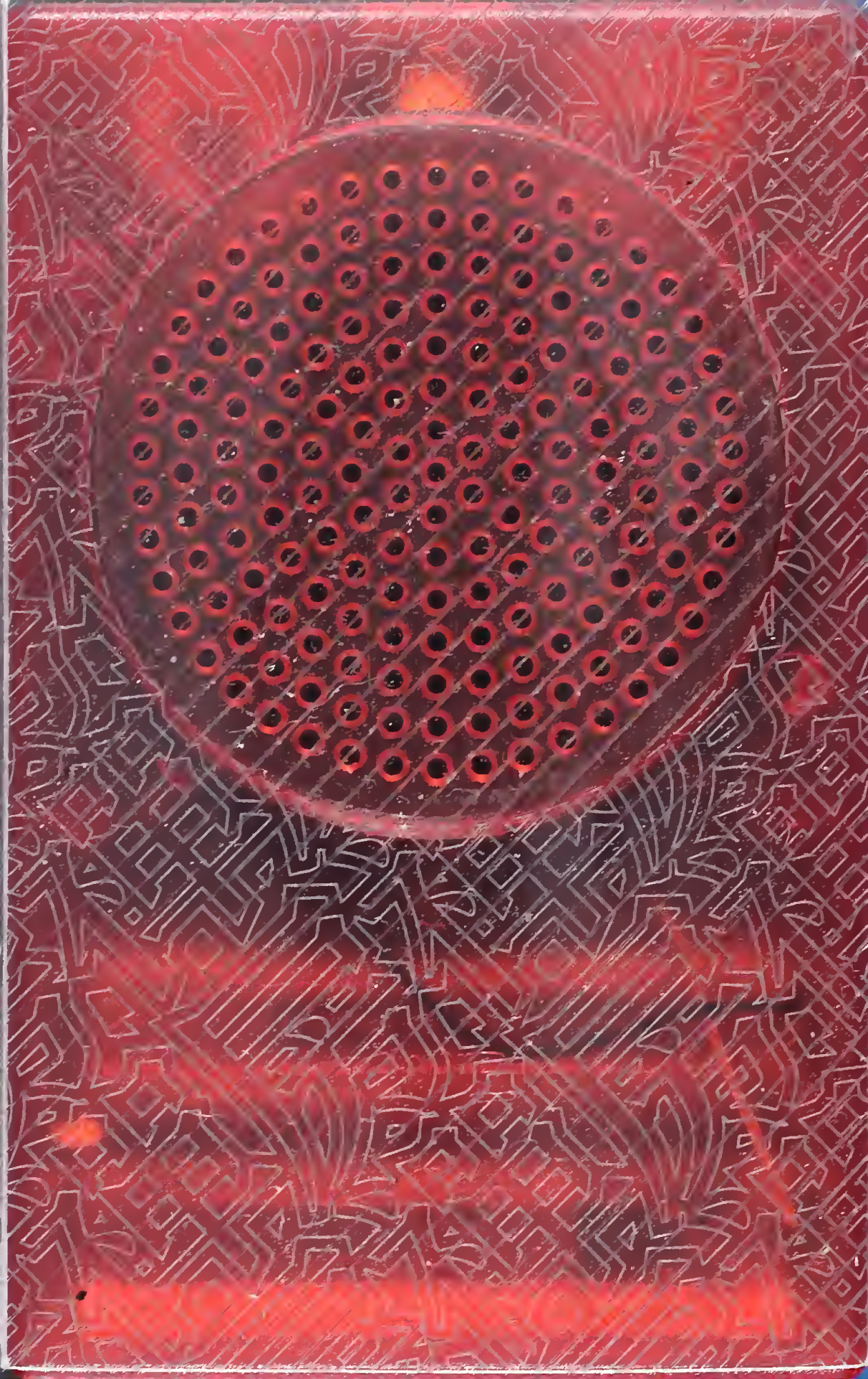
Realisation
Chen

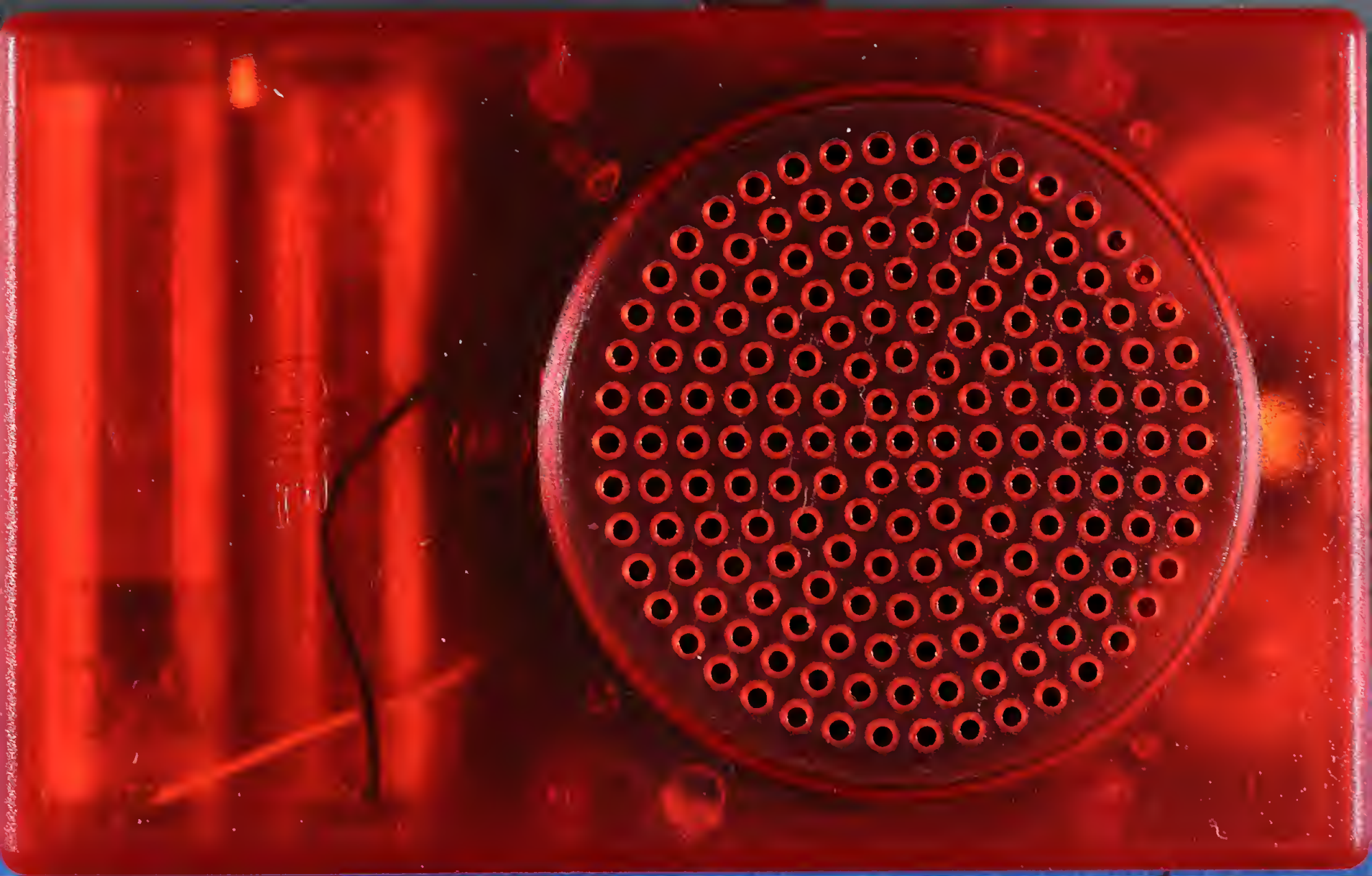
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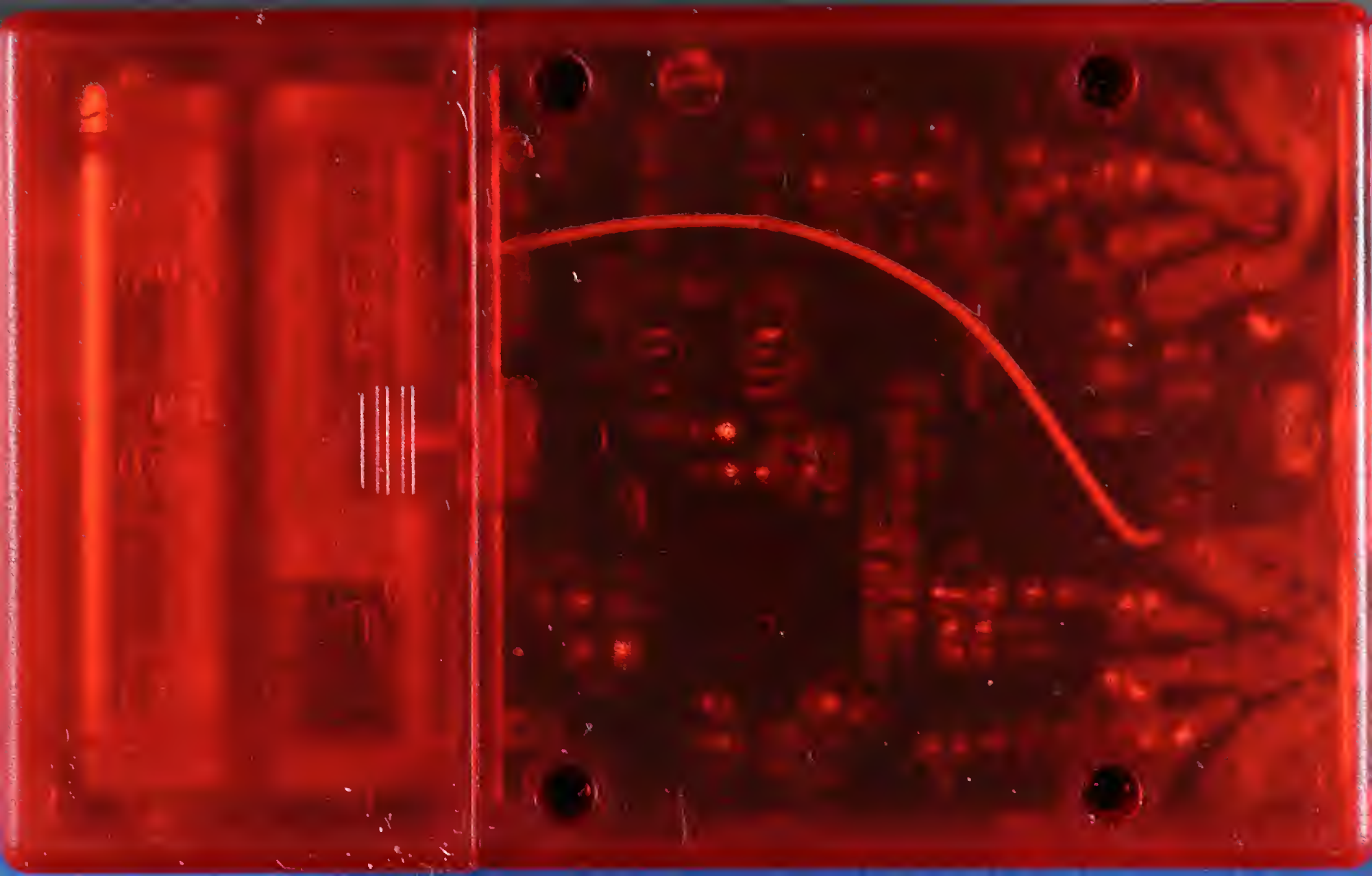
Works with two AA Batteries - Not included
Made In People's Republic of China

This device complies with Part 15 of the FCC Rules.
Operation is subject to the following two conditions:
(1) this device may not cause harmful interference, and
(2) this device must accept any interference received,
including interference that may cause undesired operation.

This Class B digital apparatus complies with Canadian ICES-003.
Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.







a sample record

Creative Listening

for

Ginn Basic Reading Program

JUNIOR-HIGH-SCHOOL SERIES

GINN AND COMPANY

Produced by **emc** Corporation

Creative Listening

Description and Purposes

Creative Listening is a series of three-record albums of recorded poetry, drama, prose and music designed to enrich students' *reading* of literature by *listening* to literature and to strengthen reading through the development of listening skills. Although the albums accompany the Ginn Basic Reading Program (Junior-High-School Series) they may be used to supplement and augment other reading and literature programs at the junior-high-school level as well as with groups of more advanced pupils in the middle grades. A number of the selections in each album are recordings of selections in the related text. The other album selections are related to the text selections in a variety of ways: same author, identical or complementary theme, similar poetic style or mood. No reference is made in the recordings to the text material. Rather, suggestions for relating the recordings to the text, along with teaching activities, are given in the Teacher's Guide accompanying the album.

In choosing the selections for recording in the *Creative Listening* series, the following criteria were used:

(a) The selection should contribute to the student's appreciation and understanding of literature.

(b) The selection should be an "exciting" listening experience.

(c) The selection should be worthy of re-playing and re-listening.

(d) The selection should lend itself to the teaching of a listening lesson and the development of listening skills.

The selections were recorded by persons engaged in educational television, musicians, and actors — many of whom are associated with the Minnesota Theatre Company at the nationally-famous Tyrone Guthrie Theatre. Selections presented in this sample recording include the following:

SIDE 1

Band 1: WIND IS A CAT (Fuller) — Choral reading by members of the Minnesota Theatre Company

Band 2: SONG FROM GITANJALI (Tagore) — Read by Claude Woolman

Band 3: Excerpt from JAY TALKING (Sullivan) — Read by Jergen Nash

SIDE 2

Band 1: WASHINGTON MONUMENT BY NIGHT (Sandburg) — Group reading by members of the Minnesota Theatre Company

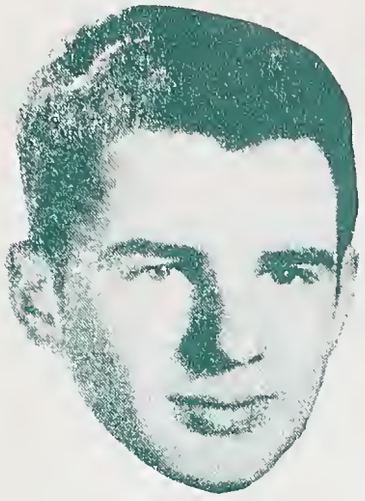
Band 2: Excerpt from dramatization of THE RANSOM OF RED CHIEF (O. Henry) — Performed by Jergen Nash, Roger Erickson, and Ricky Cohen.

The program commentator is Northrop Dawson, Jr.

GINN AND COMPANY


CYNTHIA ANDREASEN
133 Sanders Avenue
Scotia 2, New York
12
Edward Lyman Sings
OVERSHADOWED
Overshadowed
It's In My Heart
He Speaks to Me
Lord, I Want a Diadem
45 RPM Extended Play

45 RPM Extended Play Album A 1001



Edward Lyman Sings

Edward Lyman, having completed a tour of duty in the United States Marine Corps as a 1st lieutenant, has recorded for your listening pleasure:

Overshadowed
He Speaks to Me
It's In My Heart
Lord, I Want a Diadem

During his undergraduate days at Rutgers University, for 3 years he was a member of the Glee Club and Choir. As soloist on the 'Storytime' T.V. program he was heard by many in the New York area. While in the Marines, he auditioned successfully for the San Francisco Opera, and then sang the leading role in the Musical Pageant at the Riverside County Fair, and the National Date Festival in Indio, California.

Church congregations from Palm Springs to the Nation's Capitol have been inspired, thrilled, and blessed by this young tenor voice.

This recording is made of high quality material, and should be stored away from extreme cold and heat.



Patsy Cahall is one of the most versatile and accomplished young musicians in the sacred music field today.

Her interpretations of the familiar Gospel songs, and the fresh vitality she gives to her music is an inspirational experience for the listener.

Equally skilled at both the piano and organ, Miss Cahall has played for a number of years at the Word of Life rallies and broadcasts in Times Square, and now appears on the 'Songtime' T.V. program.

FORGE

Forge Recordings
8781 193 Street
Hollis, New York

COLUMBIA RECORDS



INTRODUCES

® "Columbia", T. M. Printed in U. S. A.



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The Family of Frogs

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BER9063

DISCO FROG

The Family of Frogs

BERANDOL

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11 St. Joseph St., Toronto
(416) 924-8121

A
Sample Record

CREATIVE LISTENING

for

GINN BASIC READING PROGRAM

Junior-High-School Series

SIDE A **33⅓ RPM**

Band 1: WIND IS A CAT (Fuller)

Band 2: SONG FROM GITANJALI (Tagore)

Band 3: Excerpt from JAY TALKING (Sullivan)

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EMC-67-4021

A
Sample Record

CREATIVE LISTENING

for

GINN BASIC READING PROGRAM

Junior-High-School Series

SIDE B **33⅓ RPM**

Band 1: WASHINGTON MONUMENT BY NIGHT
(Sandburg)

Band 2: Excerpt from dramatization of
THE RANSOM OF RED CHIEF
(O. Henry)

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EMC-67-4022


FORGE
P. O. BOX 63
Hollis, N. Y.
45 RPM
EXTENDED PLAY
Side 1
Band 1: OVERSHADOWED
(In memory of Sharon Gaye Smith)
(Schuler)
Band 2: HE SPEAKS TO ME
(Johnson)
EDWARD LYMAN SINGS
with Patsy Cahall, Piano
FO-8H-1693

FORGE



P. O. BOX 63
Hollis, N. Y.

45 RPM
EXTENDED PLAY
Side 2

Band 1: LORD, I WANT A DIADEM
(Dunlop) (Spiritual)

Band 2: IT'S IN MY HEART
(Slater)

EDWARD LYMAN SINGS
with Patsy Cahall, Piano

FO-8H-1694

TRADE MARKS. REG. U.S. PAT OFF MARCAS REGISTRADAS
COLUMBIA AND
TRADE MARK MADE IN U.S.A.

COLUMBIA

1843

PROMOTION RECORD

NOT FOR SALE

HIGH-FIDELITY PLUS

4-40691
JZSP 38078

45 RPM

2:50
(BMI)
Harvard Music,
Inc.

CHA-CHA LAMENT (Cha-Cha-Cha)

- Maik - Belmonte -

BELMONTE
& his ORCH.


TRADE MARKS. REG. U.S. PAT OFF
TRADE MARK MADE IN U.S.A.
COLUMBIA AND
1843
PROMOTION RECORD
NOT
FOR SALE
HIGH-FIDELITY PLUS
4-40691
JZSP 38079
45 RPM
(BMI)
Harvard Music,
Inc.
CHA-CHA FOR A BALLERINA
- Maik - Belmonte -
BELMONTE
& his ORCH.


BERANDOL
STEREO
SIDE 1
BER9063B
℗ 1979
Berandol
Records
45 RPM
Cee & Cee
Music
CAPAC
3'24"
Eng. by:
Steve Vaughn
at Master's
Workshop
DISCO FROG
(Bob Murphy)
THE FAMILY OF FROGS
Produced by: Lewis Manne
RADIO VERSION
WRC3-647
MANUFACTURED AND DISTRIBUTED BY BERANDOL MUSIC LIMITED, 11 ST. JOSEPH ST., TORONTO, CANADA


BERANDOL
STEREO
SIDE 2
BER9063A
℗ 1979
Berandol
Records
45 RPM
Cee & Cee
Music
4'26"
CAPAC
Eng. by:
Steve Vaughn
at Master's
Workshop
DISCO FROG
(Bob Murphy)
THE FAMILY OF FROGS
Produced by: Lewis Manne
DISCO VERSION
WRC3-647
MANUFACTURED AND DISTRIBUTED BY BERANDOL MUSIC LIMITED, 11 ST. JOSEPH ST., TORONTO, CANADA

RCA

LIFE U.S.A.

Arr. and cond. by Morty Jay

Produced by Jaysina-Cryal



STEREO

74-0477

APKS-5130

Victor

Big Seven
Music Corp.
BMI

2:35

A DIFFERENT DRUMMER

(J. Brandon)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

LIFE U.S.A.

Arr. and cond. by Morty Jay

Produced by Jaysina-Cryal

Glenn Productions
BEN ARRIGO
157 W. 57 ST., N. Y., N. Y. 10019
CO 5-6585



STEREO

74-0477

APKS-5131

Victor

Arcola Music Inc., BMI

3:15

NEW WORLD IN THE MORNING

(R. Whittaker)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

SONNY CHARLES
Arranged and conducted by
Greg Poree

Producer: Jack Pleis

EL 2-17-72



PLUG
MONO
74-0645
APKM-6408

NOT
FOR SALE

Colgems Music
Corp., ASCAP
2:47
Intro :09
End: Fade

IT'S ALRIGHT IN THE CITY
(Don Dunn-Tony McCashen)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

SONNY CHARLES
Arranged and conducted by
Greg Poree

Producer: Jack Pleis



MONO
74-0645
APKM-6407

NOT FOR SALE

Black Pearl
Pub. Inc., BMI
3:03
Intro :11
End: Fade

NICASIO
(Sonny Charles-Mike Jarrett)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.



E-45228-A
(SP)
FOR RADIO
STATION
USE ONLY
℗ 1975 by
Elektra
Records
MONO

BMI
Combine
Music Corp.
Intro :05
Time 3:30
Close-Fade

DENNIS LINDE
TRAPPED IN THE SUBURBS

(R. Cullers / R. Galbraith / D. Linde / B. Ogdin / A. Rush)
Produced by Dennis Linde for Kondo Productions
From The Album "Trapped In The Suburbs"

Elektra Records, 15 Columbus Circle, New York City 10023



E-45228-A
(SP)
FOR RADIO
STATION
USE ONLY
℗ 1975 by
Elektra
Records
STEREO

BMI
Combine
Music Corp.
Intro :05
Time 3:30
Close - Fade

DENNIS LINDE
TRAPPED IN THE SUBURBS

(R. Cullers / R. Galbraith / D. Linde / B. Ogdin / A. Rush)
Produced by Dennis Linde for Kondo Productions
From The Album "Trapped In The Suburbs"

Elektra Records, 15 Columbus Circle, New York City 10023

TRX®

Side 2
Milene Music
Inc. ASCAP
Produced By
Don Gant

45-T-5036
(45-TR-114)
2:39 (Total)
:03 (Intro)

PROMOTION
COPY

CHUG-A-POO

(Wes Helm & Tommy Johnston)

THE CRYSTAL JUNKYARD

DIVISION OF HICKORY RECORDS, INC., NASHVILLE, TENN.


MAP CITY
Jobete
BMI 2:50
Arr. By:
Lou Burgio
MC 312
(2702)
TOO BUSY THINKIN' BOUT MY BABY
(Whitfield, Bradford, Strong)
THE MARDI GRAS
A LOUPOP PROD.
Produced by: Lou Burgio
From the Map City LP 3016
"MARDI GRAS"
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y 10019 USA


MAP CITY
Maple Tree
Loupop
Platterpuss
Music - BMI
3:30
Art: BY
Lou Burgio
MC 312
(2703)
LETTER OF RECOMMENDATION
(W. Gil De Rubio)
THE MARDI GRAS
A LOUPOP PROD.
Produced by: Lou Burgio
From the Map City LP 3016
"MARDI GRAS"
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y 10019 USA

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

JOHN CALE



MONO VERSION

4-45266

JZSP 154321

3:31

Publisher:
Warner–
Tamerlane
Pub. Corp.
(BMI)

Executive Producer:
John McClure

BIG WHITE CLOUD

-J. Cale- From the Columbia Lp
"VINTAGE VIOLENCE" CS 1037
Prod. by John Cale & Lewis Merenstein
for Inherit Productions

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
NBF 7-12-71
JOHN CALE
STEREO VERSION
4-45266
JZSS 154322
3:31
Publisher: Warner–Tamerlane Pub. Corp. (BMI)
Executive Producer: John McClure
BIG WHITE CLOUD
-J. Cale- From the Columbia Lp "VINTAGE VIOLENCE" CS 1037
℗ Prod. by John Cale & Lewis Merenstein for Inherit Productions
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JAKEBIL

RECORDS

208 N. Sunkist, Anaheim, Calif.



Pub. Jakebil
Music BMI

J-1015
Time 2:30

GOOD GOOD YEAR

(Bill Huskey)

ELDON CLINT

106

JAKEBIL

RECORDS

208 N. Sunkist, Anaheim, Calif.



Pub. Jakebil
Music BMI

J-1016
Time 3:02

FLOYD COLLINS THE CAVIN' MAN

(B. Huskey - J. Surber)

ELDON CLINT

106

LAURIE®

LAURIE RECORDS INC., NEW YORK

RELEASE AWAITING

Record No.
LR 3563
Breakerboys
Music
ASCAP



Time: 3:18

A4KM-0157

NHC 5-12-71

RELEASE AWAITING

A SLEEP WITHIN A DREAM
(R. Look-R. Donofrio)

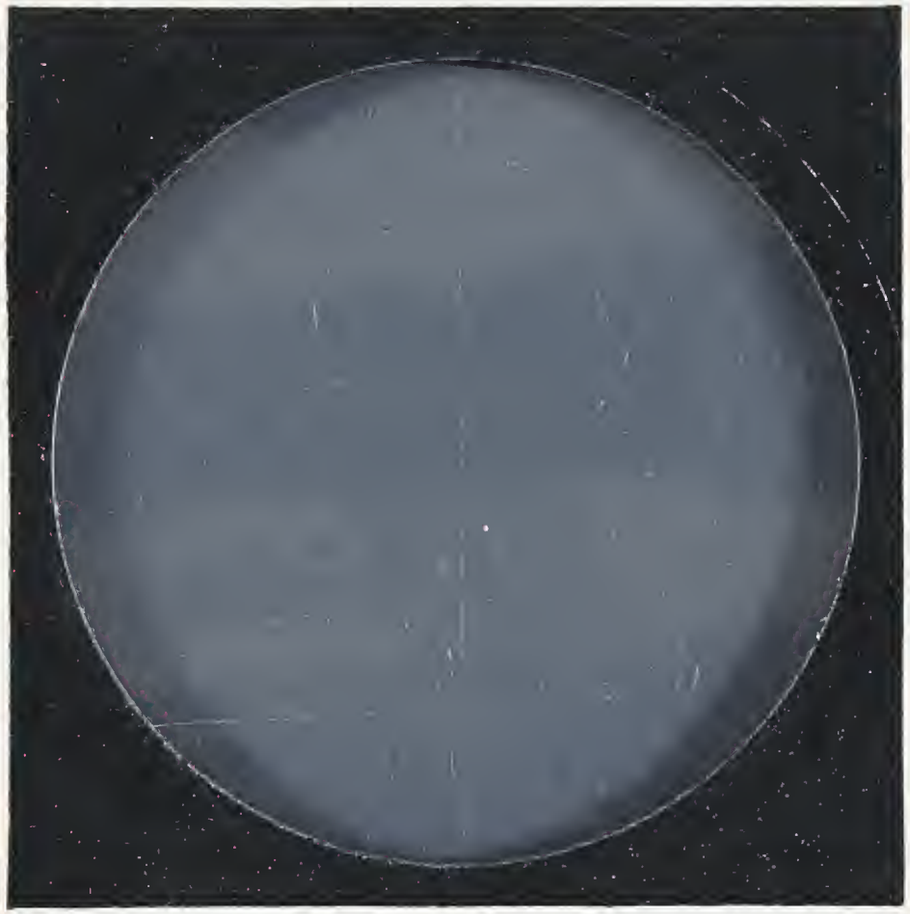
HEAVY BREATHING

A LAURIE PRODUCTION
ARR. BY HEAVY BREATHING

RELEASE ADVANCE

LAURIE©

LAURIE RECORDS INC., NEW YORK



Record No.
LR 3563
Breakerboys
Music
ASCAP

Time: 2:31

A4KM-0158

ELOISE

(R. Donofrio-R. Look)

HEAVY BREATHING

A LAURIE PRODUCTION
ARR. BY HEAVY BREATHING

ADVANCE RELEASE


JERRY RICHARDSON
Produced by Tommy Couch for GRT Corporation
Strings and Horns Arranged by Mike Leech
Recorded at Malaco Studios
℗ 1974 GRT Corporation
CHESS T.M.
CH 2156
(CH 3783 A)
WHAT WOULD WE DO WITHOUT MUSIC
(Paul Davis-Toni Wine)
Web IV Music/Baby Chick Music
BMI
Time: 2:36
MANUFACTURED BY GRT CORPORATION


JERRY RICHARDSON
Produced by Tommy Couch and James Stroud
for GRT Corporation
Recorded at Malaco Studios
℗ 1974 GRT Corporation
CHESS T.M.
CH 2156
(CH 3784 B)
I CAN'T SEE THE SUN FOR THE RAIN
(Jerry Richardson)
Malaco Music Co.
BMI
Time: 3:04
MANUFACTURED BY GRT CORPORATION

MUSICOR
RECORDS

D.J. COPY **NOT FOR SALE**

MU-1430

MU-1430-A

Time: 2:46

Paul Naumann Music Corp. & T.M. Music

Produced by: Resnick & Naumann

SATURDAY NIGHT AT FILLMORE

(Naumann & Resnick)

NICKLE

MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N.Y. • MADE IN U.S.A.


EPIC
RADIO
STATION
COPY
ICH 3-1-72
45 RPM
5-10753
JZSP 155108
2:30
Publisher:
Editions Douglas,
A Div. of
Douglas Music
Corp. (BMI)
NEVER ON A MONDAY
-D. Hitching-
STEEL
Produced by Stefan Bright
For Douglas Productions
"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10753
JZSP 155109
2:28
Publisher:
Editions Douglas,
A Div. of
Douglas Music
Corp. (BMI)

ROSIE LEE

-R. Robinson-

STEEL

Produced by Stefan Bright
For Douglas Productions

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



Fleurdelis Music Co./
Vanox Music Co.
(BMI)
Time: 1:50

HT-523
(H-6902)

Produced by
Ray Ruff

PROMOTION COPY
NOT FOR SALE

HEY GIRL
(Galen Ray)

PANHANDLE


Epic
MONO
45 RPM
Not For Resale
Radio
Station Copy
8-50031
ZSP 157819
℗ 1974 CBS Inc.
Intro. :00
2:40
Publisher:
Universe
Publishing Co.
(ASCAP)
EVERGREEN
-Booker T. Jones- Taken From The Epic
Lp: "EVERGREEN" KE 33143
BOOKER T
Produced by Booker T. Jones
®"EPIC," MARCA REG.

Epic

STEREO
45 RPM



Not For Resale
Radio
Station Copy

8-50031
ZSS 157820
℗ 1974 CBS Inc.
Intro. :00
2:40
Publisher:
Universe
Publishing Co.
(ASCAP)

EVERGREEN

-Booker T. Jones- Taken From The Epic
Lp: "EVERGREEN" KE 33143

BOOKER T

Produced by Booker T. Jones

®"EPIC," MARCA REG.

date

RADIO
STATION
COPY



45 RPM
2-1573
JZSP 119576
2:55

Publisher:
Noma Music,
Inc. & Hi-Count
Music, Inc.
(BMI)

DEATH OF A CLOWN

-R. Davies - D. Davies-

THE SEAGULLS

A Kenny Young Production

® DATE MARCA REG MADE IN U S A

date

RADIO
STATION
COPY



45 RPM
2-1573
JZSP 119577
2:51
Publisher:
Kangaroo
Music
(BMI)

ANABEL

-K. Young - B. Yardley-

THE SEAGULLS

A Kenny Young Production

® DATE MARCA REG. MADE IN U.S.A.

A PICTURE OF LILLI

(Elliot Chiprut)

THE JASON GARFIELD

Promotional Copy

A KEF PRODUCTION PRODUCED BY ELLIOT CHIPRUT

Kef Music, Inc. ASCAP-2:48

4445

2603



WHERE DID I LOSE MY WAY

(Eugene Stabile)

THE JASON GARFIELD

Promotional Copy

A KEF PRODUCTION PRODUCED BY ELLIOT CHIPRUT

Kef Music, Inc. ASCAP-2:45

4445

2604

KEF RECORDS

Pamco Music
Inc. (BMI)

CP-464-A
(68-194)
Time 2:27



PROMOTION
COPY

NOT FOR
SALE

WHEN THE SUN'S GONE DOWN

(K. RADLER)

INCREDIBLE FOG

String arrangements by
Bob James
Produced by Dick
Weissman

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

Pamco Music
Inc. (BMI)

CP-464-B
(68-196)
Time 2:33

T69

PROMOTION
COPY

NOT FOR
SALE



TOMMY BLACK

(J. & M. GAY)

INCREDIBLE FOG

String arrangements by
Bob James
Produced by Dick
Weissman

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


LONDON
Pub: Southern Music
Pub. Co., Inc.
ASCAP
Time: 1:53
KVL 75063
PROMOTIONAL
COPY
45 LON
XAM 5209 V
PERHAPS, PERHAPS, PERHAPS
(Farres; Davis)
IVER'S BRAZILIANS
Made in U.S.A.


LONDON
Pub: Melody Lane
Pub'ications, Inc.
BMI
Time: 2:07
KVL 75064
PROMOTIONAL
COPY
45 LON
XAM 5209 V
BRAZILIAN SUMMER
(Vaughn; Zama)
IVER'S BRAZILIANS
Made in U.S.A.


Reg. U.S. Pat. Off. Marca Registrada Mf'd by Coral Records, Inc. New York, U.S.A. A Subsidiary of MCA, Inc.
CORAL
Vocal With
ALYN AINSWORTH
And His Orchestra
Directed By
BILL LANDIS
RECORD NO.
62535
(119,186)
(2:52)
Toby Music (AS)
Promotion Copy
Not For Sale
SHARM EL SHEIKH
(Raphael Gabai-Amos Ettinger-Ron Eliran)
RON ELIRAN
A TITO BURNS PRODUCTION
FOR LINDON RECORDS, LTD.
RECORDED IN ENGLAND


CORAL
Reg. U.S. Pat. Off. Marca Registrada Mf'd by Coral Records, Inc. New York, U.S.A. A Subsidiary of MCA, Inc.
Vocal With
ALYN AINSWORTH
And His Orchestra
Directed By
BILL LANDIS
RECORD NO.
62535
(119,187)✤
(2:19)
Pantor Music
Corp. (BMI)
Promotion Copy
Not For Sale
AUG. 24, 1967
WHEN YOU GO
(SHOSHANA)
(Drora Chavkin-Shimshon Chalfi-Patricia Eliran)
RON ELIRAN
A TITO BURNS PRODUCTION
FOR LINDON RECORDS, LTD.
RECORDED IN ENGLAND


Magna-Glide
Pub: KASKAT
MUSIC INC.
BMI
Time: 2:31
℗ 1975
Magna-Glide
Record Corp.
A PRODUCT OF
KASENETZ-KATZ
MONO
MGN 323-DJ
(CL 8106)
Recorded at
K&K Studio City
Engineer:
B. Oddo
NOT FOR SALE
TOP OF THE WORLD
(MAKE MY RESERVATION)
(J. Lapallo; B. Haberman)
CANYON
DISTRIBUTED BY LONDON RECORDS, INC.


Magna-Glide
Pub: KASKAT
MUSIC INC.
BMI
Time: 2:31
℗ 1975
Magna-Glide
Record Corp.
A PRODUCT OF
KASENETZ-KATZ
STEREO
MGN 323-DJ
(ZCL 8106)
Recorded at
K&K Studio City
Engineer:
B. Oddo
NOT FOR SALE
TOP OF THE WORLD
(MAKE MY RESERVATION)
(J. Lapallo; B. Haberman)
CANYON
DISTRIBUTED BY LONDON RECORDS, INC.


PRIMOS
RECORDS
Pop 1937
45 RPM
45 RPM
S-45-1004
(BMI)
M-45-111
YOU SEND ME
(Lomanno—Roggio)
(Featuring)
GLENN TAYLOR
with MONTY KELLY
Orchestra and Chorus
Souvenir Co., Primos, Penna


PRIMOS
RECORDS
45 RPM
45 RPM
S-45-1004
(BMI)
M-45-112
PLEASE RETURN
(Lomanno—Roggio)
(Featuring)
GLENN TAYLOR
with MONTY KELLY
Orchestra and Chorus
Souvenir Co., Primos, Penna


219
MFD. BY DOUBLE
NC., NEW YORK, N.Y.
45 RPM
45 RPM
Disc Jock Record
Essex Music
(ASCAP) 2:30
Not For Sale
(AA-1009)
Vocal
COULD BE I LOVE YOU
(Hoffman-Manning)
THE MACK TRIPLETS
Arranged and Conducted by
Joe Leahy
AA-104-X45


MFD. BY DOUBLE A RECORD CO., INC., NEW YORK, N.Y.
DOUBLE
AA
45 RPM
45 RPM
Disc Jock Record
Harry Von Tilzer
Music Pub. Co.
(ASCAP) 2:19
Not For Sale
(AA-1010)
Vocal
CLIMBING SOME OTHER
HIGH HILL
(Salpeter-Von Tilzer)
THE MACK TRIPLETS
AA-104-X45


espond
RECORDS
SEE THE BIG MAN CRY
Tune-Ville
Music - BMI
Lyn-Lou
Music - BMI
RES-727-A
STEREO
3:15
KBX 1-13-72
DON WEST
(L. Rogers - J. Smith)
PRODUCED BY
RON AKIN &
VENTURE PROD.


espond
RECORDS
THE HOBO
Green Giant
BMI
RES-727-B
STEREO
2:47
DON WEST
(D. West)
PRODUCED BY
RON AKIN &
VENTURE PROD.

Paula Records

Su-Ma (BMI)

(SL-1668)

PROMOTIONAL COPY

334

Time 3:52

NOT FOR SALE

SARGE'S PICTURE SHOW

(Max Keys)

IVY PEEBLES

DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.

ROCKET
RECORDS
Rocket Records-Division of Styletone

July 12
1967

Roosevelt
Music
Co.Inc. BMI
45-A-101
L-159-1



Time 2:12
Vocal With
Group under
direction of
Al Caiola

LOVE ME BABY
(ALL THE TIME)
(Hooks-Cobb)

VIC STEVENS

ROCKET
RECORDS
Rocket Records-Division of Styletone

Bregman Vocco
and Conn.Inc.
ASCAP
45-B-101
L-159-2



Time 2:25
Vocal With
Group under
direction of
Al Caiola

YOU'LL NEVER KNOW
(Mack Gordon-Harry Warren)

VIC STEVENS

ovation®
RECORDS



Side 1
OV/14-1001 A
956C-1001 DJ
Z4KM-2318

ASCAP
Time 2:17

AQUARIUS
(MacDermot, Ragni, Rado)
DICK SCHORY and
THE PERCUSSION POPS ORCHESTRA

Marca Reg. Ovation Records, Mfd. in U.S.A.

ovation®
RECORDS



Side 2
OV/14-1001 B
956C-1001 DJ
Z4KM-2319

BMI
Time 2:27

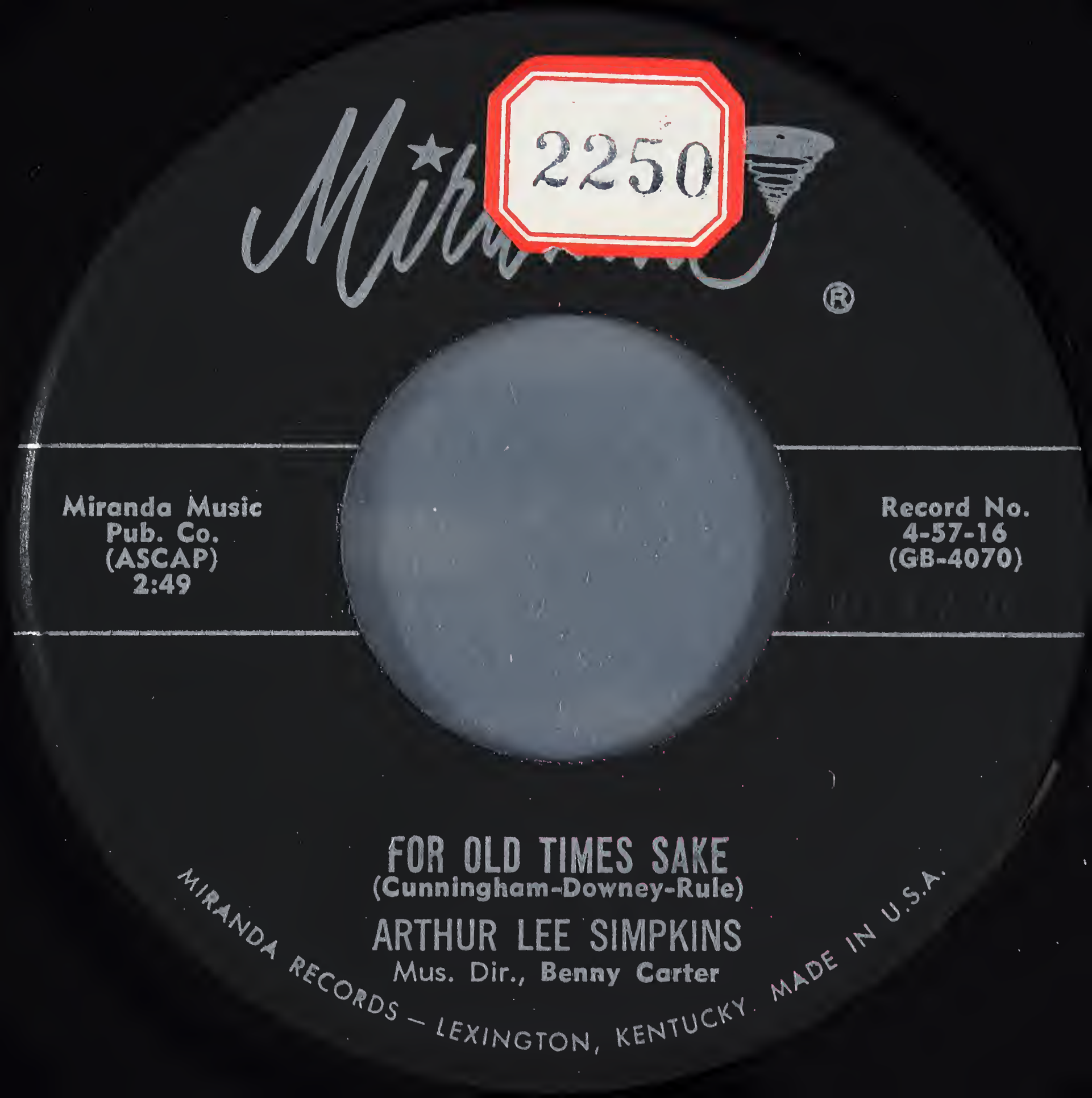
PLUG SIDE

JUNGLE ROOT
(Les Hooper/Streeterville Music)
DICK SCHORY and
THE PERCUSSION POPS ORCHESTRA

Marca Reg. Ovation Records, Mfd. in U.S.A.


CAN I GET TO KNOW YOU
(Sloan & Barri)
BETTY EVERETT
45
45
VJ
VEE-JAY RECORDS
PROMOTIONAL COPY
VJ
VEE-JAY RECORDS
PROMOTIONAL COPY
45
45
64-4042—VOCAL
Trousdale Music-BMI
Arr. by Johnny Pate
Prod. by Calvin Carter
VJ 599


Miranda
2250
Miranda Music
Pub. Co.
(ASCAP)
3:01
Record No.
4-57-15
(GB-4069)
BALLAD OF
ALVIN BARKLEY
(I'D RATHER BE A SERVANT IN THE HOUSE
OF THE LORD)
(H. I. Miranda-Brady Black)
ARTHUR LEE SIMPKINS
Mus. Dir., Benny Carter
MIRANDA RECORDS — LEXINGTON, KENTUCKY. MADE IN U.S.A.


2250
Miranda
Miranda Music
Pub. Co.
(ASCAP)
2:49
Record No.
4-57-16
(GB-4070)
FOR OLD TIMES SAKE
(Cunningham-Downey-Rule)
ARTHUR LEE SIMPKINS
Mus. Dir., Benny Carter
MIRANDA RECORDS — LEXINGTON, KENTUCKY MADE IN U.S.A.


CANDIX
ENTERPRISES, INC.
®
45 RPM
45 RPM
Dixsil Music
Hensman Music
BMI
CD-45x326-1
Vocal
Time 2:40
PROMOTIONAL
COPY
LONELY BIRTHDAY
(J. Brown)
JIM MITCHUM
324

CANDIX

ENTERPRISES, INC. ®

45 RPM

45 RPM

Dixsil Music
EAF Music
BMI

CD-45x326-2
Vocal
Time 2:35

PROMOTIONAL

COPY

OH, WHAT A WONDERFUL FEELING

(S. Rowland)

JIM MITCHUM

324


AVCO EMBASSY
PROMOTION COPY
AVE-4543
(1276)
Kama Rippa
Music, Inc.
& Amelanie
Music Co.
(ASCAP) 2:47
NOT FOR SALE
Arr. & Cond. by
Bob Whiteside
MOMMA, MOMMA
(Melanie Safka)
LYN CHRISTOPHER
Manufactured by Avco Embassy Records Corp., 16 West 61st St., New York, New York, Made in USA

Hi-Heel™

Records



IFFIT FITZ
Music, BMI
Time: 3:12

HH-102 A
(NR-15183-1)
(U-11403-B)
Produced &
Arranged by
M. Fitzgerald
℗ 1984

CAN'T STOP ME

(M. Fitzgerald)

MIKE ANGELO & THE IDOLS

26 17th St. Atlanta, GA. 30309

Hi-Heel™

Records



IFFIT FITZ
Music, BMI
Time: 2:49

HH-102 B
(NR-15183-1)
(U-11403-B)
Produced &
Arranged by
M. Fitzgerald
℗ 1984

THE WORLD MAY NOT LIKE ME

(M. Fitzgerald)

MIKE ANGELO & THE IDOLS

26 17th St., Atlanta, GA. 30309

You Can Build . . .
You Can Play
the
Thomas
CORONADO ALL-TRANSISTOR ORGAN
By
HEATHKIT
Model GD-983

Demonstration
Record
#GDA-983-2

33⅓ RPM
Microgroove

Side A

Listen To The Exciting New Sounds Of This Deluxe Instrument

Made In USA

You Can Build . . .

You Can Play

the

Thomas

CORONADO ALL-TRANSISTOR ORGAN

By

HEATHKIT

Model GD-983

Demonstration Record

#GDA-983-2

33⅓ RPM Microgroove

Side B

Listen To The World's Best Buy In Deluxe Organs

Made In USA

ACROPOLIS

SCOTIA - GLENVILLE HIGH SCHOOL

1955-56

9

45 RPM



S-7001

Principal - Donald Letts

CHORALAIRES

Director & commentator - Carl Steubing

Recorder - Lester Brown

ACROPOLIS
SCOTIA - GLENVILLE HIGH SCHOOL
1955-56

45 RPM



S-7002

Familiar Sounds at Scotia High

Editor's foreword - Elaine O'Malley

High School Chorus - Dir., Carl Steubing

Alma Mater


20th FOX
APR. 21. 1960
ULTRAPHONIC
HIGH FIDELITY
PROMOTION COPY
NOT FOR SALE
Robbins Music Corp
ASCAP - (2:30)
45-138
(MF-204)
K8OW-4107
Theme from
THE DIARY OF ANNE FRANK
(Alfred Newman)
From the Original Soundtrack of George Stevens'
Production of "The Diary of Anne Frank"
ALFRED NEWMAN CONDUCTING
THE TWENTIETH CENTURY STRINGS
20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG MADE IN U.S.A.

20th FOX

ULTRAPHONIC
HIGH FIDELITY

PROMOTION COPY

NOT FOR SALE

Robbins Music Corp.
ASCAP - (1:44)

45-138
(MF-205)
K8OW-4108

SPRING IS COMING
(Alfred Newman)
From the Original Soundtrack of George Stevens'
Production of "The Diary of Anne Frank"

ALFRED NEWMAN

20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG. MADE IN U.S.A.

Mercury RECORDS

PROMOTIONAL RECORD

HIGH FIDELITY

71935
YW23368
Tree Publ. Co.
(BMI) 2:26

Produced by
Jerry Kennedy
Vocal

** **

MY NAME IS MUD
(Bill Anderson)

JAMES O'GWYNN

FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.

Mercury
RECORDS

PROMOTIONAL RECORD

HIGH FIDELITY

71935
YW23366
Cedarwood
Publ. Co.
(BMI) 2:05



Produced by
Jerry Kennedy
Vocal

YOU'RE GETTING ALL OVER ME

(Onie Wheeler)

JAMES O'GWYNN

FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Francis, Day & Hunter, Inc.
ASCAP
3:18

JULY 3 1967

K13762
(102,848)

24 SYCAMORE

(Reed-Mason)

WAYNE FONTANA

Accomp. Dir. By Les Reed

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Kenstreet Music
BMI
2:52

K13762
(102,849)

FROM A BOY TO A MAN

(Ellis)

WAYNE FONTANA

Accomp. Dir. By Arthur Greenslade

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
DERAM
LONDON RECORDS, INC.
MADE IN U.S.A.
45 RPM
DR 48305
Cents &
Pence Music
BMI
Time: 2:59
Promotional
Copy
Not For Sale
45-85074
Music Dir.:
Keith Mansfield
Producer:
Tony Hiller
NBF 7-12-71
FREEDOM
(Lambert-Potter)
SUE & SUNNY
ORIGINAL RECORDING AND LICENSED BY THE DECCA RECORD COMPANY LIMITED


ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
DERAM
LONDON RECORDS, INC.
MADE IN U.S.A.
45 RPM
DR 48779
Irving Music Inc. BMI
Time: 2:40
Promotional Copy
Not For Sale
45-85074
Music Dir.: Keith Mansfield
Producer: Tony Hiller
BREAK UP
(Leslie)
SUE & SUNNY
ORIGINAL RECORDING AND LICENSED BY THE DECCA RECORD COMPANY LIMITED

SURVIVAL

(Hank Ruffin-James Lineberger)

PAA-0113

MB 26159-S



Produced By
Dave Blume and
Steve Schwartz
Noma Music, Inc./
Ruffline Music Inc.
BMI
Intro :22
Time 2:55
End-FADES
STEREO

Paramount

A G•W COMPANY ®

Promotional
Copy
Not For Sale

SMOKE RISE

From The Rock Opera
'The Survival Of St. Joan'
PAS 9000

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK,

I'M HERE/LOVE ME

(Gary Ruffin-James Lineberger)

PAA-0113

MB 26015-S



Produced By
Dave Blume and
Steve Schwartz
Noma Music, Inc./
Ruffline Music Inc.
BMI
Intro :14
Time 3:14
Ends-COLD
STEREO

BOC 10-15-1

Paramount
A G+W COMPANY ®

Promotional
Copy
Not For Sale

SMOKE RISE

From The Rock Opera
'The Survival Of St. Joan'
PAS 9000

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK


SUNFLOWER
MGM
MGM
Leo Feist Inc.
ASCAP
3:22
SUN 101
(70-L-1629)
SONG OF A THOUSAND VOICES
(Fradkin)
FEARLESS FRADKIN
Prod. by Randy Edelman & Eddie Deane
for Robbins Prod.
SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046


SUNFLOWER
MGM
MGM
NBF 7-12-71
Leo Feist Inc.
ASCAP
2:41
SUN 101
(70-L-1630)
YOU CAN CRY IF YOU WANT TO
(Fradkin)
FEARLESS FRADKIN
Prod. by Randy Edelman & Eddie Deane
for Robbins Prod.
SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046

Special Disk
Jockey Record
Not For Sale

SUNFLOWER

MGM

MGM

United Artist
Music
ASCAP—2:58
Intro: :14

SUN 115
(71-L-2596)

GIVE ME SOMETHING TO BELIEVE IN

(Eddie Reeves)

EFFUS MOSELEY

Prod. by Dallas Smith
for Renaissance Productions
Engineers: Bill Drescher & Duane Scott

SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Natson Music
ASCAP
1:58

K13735
(102,429)

BIRDS, FISH AND CHIPS
(Strizik)

HERB'S HALLUCINATIONS

A Tanridge Prod.
Prod. By Paul Tannen

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Natson Music
And Stri Music
ASCAP
2:07

K13735
(102,430)

MAY 1, 1967

O.K. FINE
(Strizik)

HERB'S HALLUCINATIONS
A Tanridge Prod.
Prod. By Paul Tannen

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


PEAK OF POPULARITY
PARNASO
HIGH FIDELITY
718 - 10th Ave., N.Y.C.—489-8630
LADO A
Maria Music
(ASCAP)
PS-257-A
2:2
FRYIN' PAN MAN
(Lou Perez)
LOU PEREZ AND HIS
NEW YORK, N.Y. SOUND
Interprete


PEAK OF POPULARITY
PARNASO
HIGH FIDELITY
LADO B
Comparsa Music
(ASCAP)
PC-257-B
OH HOW I THINK ABOUT YOU
(Lou Perez)
LOU PEREZ NEW YORK
N. Y. SOUND
Mfg'd at Oasis Record Pressing Corp.
Brooklyn, N. Y.

STERLING
RECORDS

45 RPM

Time 3:30

34277
ASCAP

S-690

YOU NEED TIME
(Hunter Williams & Lew Tobin)
GARY ROBERTS & THE SATELLITES

Ace Distrib., Box 64
Boston, Mass.


STERLING
RECORDS
45 RPM
Time 4:20
34278
ASCAP
S-690
MY LOVE IS GONE
(A. Garfield & L. Tobin)
SHELLEY STUART
Ace Distrib., Box 64
Boston, Mass.

ULTRA HIGH FIDELITY

Dot

7654

Crystal Music
ASCAP
Time 2:36

45-16000
MW-12163
Featuring
Kevin Garth Nordine

MY BABY

(Nordine-Katz)
From the TV Spectacular
"Another Evening With Fred Astaire"

KEN NORDINE and
The Fred Katz Group

11-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

ULTRA HIGH FIDELITY

Dot

Randy-Smith
Music Corp.
ASCAP
Time 2:15

45-16000
MW-10425

I USED TO THINK MY RIGHT HAND WAS UGLIER THAN MY LEFT

(Nordine-Katz)

KEN NORDINE and
The Fred Katz Group

11-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

VERTIGO



VE-203
2-51832
Time: 3:27
Intersong-USA Inc. (ASCAP)

Music, Concept & Production - Ralf Hutter & Florian Schneider
From Vertigo's Album "AUTOBAHN" VEL-2003

AUTOBAHN

(R. Hütter - F. Schneider)

KRAFTWERK

℗ 1974 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

VERTIGO

VE-203
2-51769
Time: 4:00
Intersong-USA Inc. (ASCAP)



Music, Concept & Production - Ralf Hutter & Florian Schneider
From Vertigo's Album "AUTOBAHN" VEL-2003

MORGANSPAZIERGANG (MORNING WALK)

(R. Hutter - F. Schneider)

KRAFTWERK

℗ 1974 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC

45 RPM

TT1545-A

PROMOTION COPY

NOT FOR SALE

TITAN

GOOD



1/70

DAVID LONDON

"DEAR DAD"

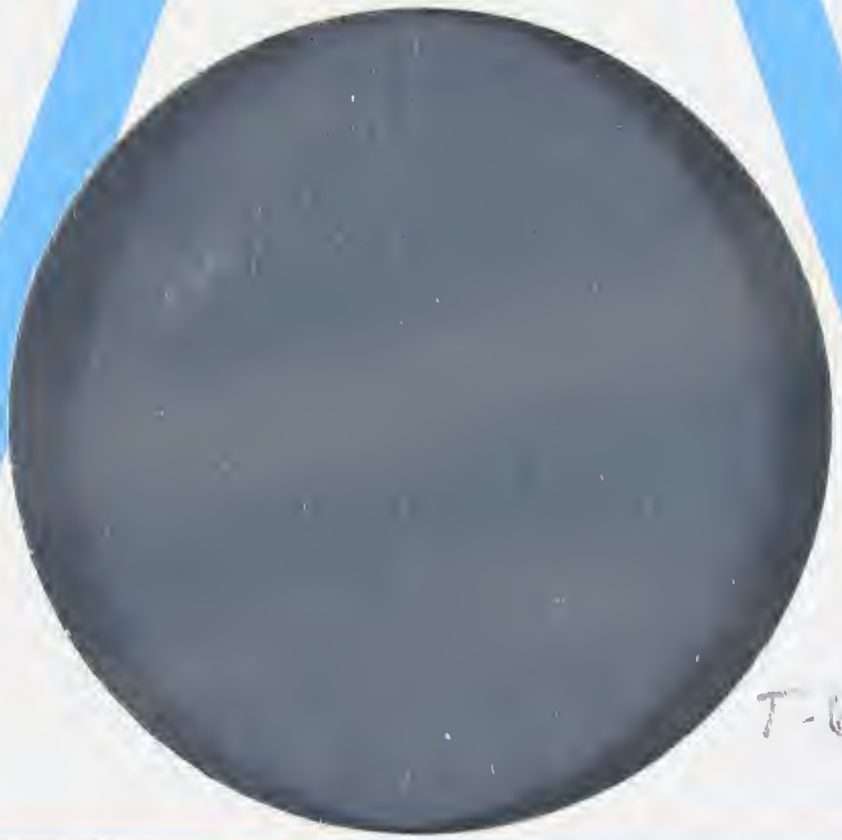
(London)

Titan Int'l. Corp., ASCAP—Time: 2:22

HIT


45 RPM
TT1545-B
PROMOTION COPY
NOT FOR SALE
TITAN
DAVID LONDON
"WHEN YOU'RE NOT 21"
(London)
Titan Int'l. Corp., ASCAP—Time: 2:52

THE CITY



ODE

RADIO STATION
COPY
NOT FOR SALE

45 RPM
SIDE 1

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 119
ZS7 119-1

T-67

THAT OLD SWEET ROLL (HI-DE-HO)

-G. Goffin - C. King- From the Ode LP, "NOW
THAT EVERYTHING'S BEEN SAID" - Z12 44012
Produced by Lou Adler
Screen Gems-Columbia Music, Inc.
(BMI) Time: 3:22

THE CITY

ODE

RADIO STATION
COPY
NOT FOR SALE



45 RPM
SIDE 2

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 119
ZS7 119-2

WHY ARE YOU LEAVING

-T. Stern - C. King- From the Ode LP, "NOW
THAT EVERYTHING'S BEEN SAID" - Z12 44012
Produced by Lou Adler
Screen Gems-Columbia Music, Inc.
(BMI) Time: 3:55

YOU CAN'T ALWAYS GET WHAT YOU WANT

(Mick Jagger - Keith Richards)
Abkco Music, Inc. - BMI

COME AND GET IT

(Paul McCartney)
Maclen Music, Inc. - BMI

NOT FOR SALE

PROMOTIONAL COPY

LOS ANGELES, CALIF.

BENNETT ENT., INC.

CREAM



MONO

2:41
(:12 Intro Time)

1006
(CR-110)

Produced for Armed Productions by Andy Di Martino

KENTUCKY EXPRESS

YOU CAN'T ALWAYS GET WHAT YOU WANT

(Mick Jagger - Keith Richards)
Abkco Music, Inc. - BMI

COME AND GET IT

(Paul McCartney)
Maclen Music, Inc. - BMI

NOT FOR SALE

LOS ANGELES, CALIF.

PROMOTIONAL COPY

BENNETT ENT., INC.

CREAM



STEREO
2:41
(:12 Intro Time)

1006
(CR-110-S)
Produced for
Armed
Productions by
Andy Di Martino

NHC 5-12-71

KENTUCKY EXPRESS


ATTARACK
MGM
RECORDS
Disc Jockey
Record
NOT FOR SALE
Equinox Music &
Central Star
Music & Dan
Penn Music
BMI—2:38
ATT 105
(70-L-1738)
FREEDOM'S FOR THE BIRDS
(Spooner Oldham-Dan Penn)
CHURCHILL
Arr. by Emory Gordy, Jr.
Prod. & Sound by Producers Workshop
MANUFACTURED BY MGM RECORD CORPORATION, HOLLYWOOD, CALIF. 90046 · DISTRIBUTED BY T.R.C.

ATTARACK

MGM RECORDS

Disc Jockey
Record
NOT FOR SALE



Equinox Music &
Central Star
Music
BMI—2:15

ATT 105
(70-L-1739)

BETTER NOT WAIT 'TIL TOMORROW

(Theme from the Motion Picture)
(Spooner Oldham)

CHURCHILL

Arr. by Emory Gordy, Jr.
Prod. & Sound by Producers Workshop

MANUFACTURED BY MGM RECORD CORPORATION, HOLLYWOOD, CALIF. 90046 · DISTRIBUTED BY T.R.C.

MASSIVE

RECORDS



M-1001
(1C01-A-BW)
Time: 2:41

Arranged by
Gene Busnar

Concept by
Richard Brumer

PROMOTION COPY

PROMOTION COPY

WHY

(A PEACE MEDLEY)

Produced & Directed by Martin Brummer
and Gene Busnar

"COAST"

Dist. BY A. A. Records, Inc., New York, N.Y

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

DISCO QUEEN

(Brown-Wilson)

★

STEREO

Buddah Music,
Inc. - ASCAP



P-4090

(S45-92100)

Intro. —:10

3:00

NOT
FOR SALE

Produced by
Harry Hinde, A
Canadian Capitol
Production

MEX 62075

COPPERPENNY

℗1975 CAPITOL RECORDS EMI of CANADA Limited

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. MARCA REG.

DISCO QUEEN

(Brown-Wilson)

★

MONO



Buddah Music,
Inc. - ASCAP

Intro. —:10

3:00

P-4090
(PRO-8137)

NOT FOR SALE

Produced by
Harry Hinde, A
Canadian Capitol
Production

COPPERPENNY

℗1975 CAPITOL RECORDS EMI of CANADA Limited

Capitol®

DAUNTLESS

A division of AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N.Y.



FOR PROMOTIONAL USE ONLY

45 RPM

45-031A
E. H. Morris
(ASCAP) 2:20

PLAYBOY THEME

(Coleman)

Bobby Christian
and Orchestra

DAUNTLESS

A division of AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N.Y.



FOR PROMOTIONAL USE ONLY

45 RPM

45-031B
11th Ave. Theatricals
(ASCAP) 2:40

SKYWAY

(Christian-Frey)

Bobby Christian
and Orchestra


MOTOWN®
374632178-7
SIDE A
45 RPM
Executive Producers:
Antonio M. Reid &
Kenneth B. Edmonds
L.P. Version appears
on the "East Coast
Family Vol. 1"
CD & Cassette
374636352-2/4 and
the "Boomerang"
Soundtrack LaFace/
Arista Records in
association with
Paramount Pictures.
Kear Music/
Ensign Music Corp./
Greenskirt Music
37463-2178-7
BOYZ II MEN
"END OF THE ROAD" (BMI)
(RADIO EDIT W/ACAPPELLA ENDING) 4:13
(L.A. Reid, Babyface, D. Simmons)
PRODUCED BY L.A. REID & BABYFACE / Co-Produced by Daryl Simmons
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Detroit
MOTOWN®
37463-2178-7
37463217878-7
SIDE B
45 RPM
Co-Produced by
Michael Bivins &
Boyz II Men for
Biv Entertainment Corp.
Version appears
on the "East Coast
Family Vol. 1"
CD & Cassette
3746363522-2/4
Michael Bivins appears
courtesy of Capitol
Records, Inc.
Mike Tan Publishing, Inc./
Biv Tan Publishing/
Administered by
MCA Music
& Wallis Music, Inc.
EAST COAST FAMILY
"1-4-ALL-4-1" (BMI/ASCAP)
(LP VERSION) 4:14
(R. Anderson, M. Bivins, S. Stoddard, W. Morris, N. Morris, J. Davis, F. Bowles,
M. Wilson, D. Pugh, S. Lorram, D. Freeman, S. Golding, N. Brown, K. Beverly, K. Wales)
PRODUCED BY RICO ANDERSON FOR BIV ENTERTAINMENT CORP.
Vocal Performances By: Another Bad Creation, Whyclan, Cali Brock, Tom Bovy,
1/10, Boyz II Men, Yvette Brown, Tami Rock, Michael Bivins, Fruit Punch,
M.C. Brains, Hayden Haidu, Lady V, Mark Finesse, Anthony Velasquez
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Salsoul™ RECORDS



SIDE 1

45 RPM

Publisher:
Unknown

PRODUCED BY
Georgie Dann

STEREO

SS-8703
(SS 8703 A)
Time: 4:44

Licensed
by CBS
Int.

Disco Mix:
Ken Cayre

NOT FOR SALE

EL BIMBO

(C. Morgan) Versión Instrumental

GEORGIE DANN

Released by Mericana Record

℗ 1975

Mfg. by SALSOUL RECORDS® 240 Madison Ave., New York, N.Y. 10016

Salsoul™ RECORDS

SIDE 2

45 RPM

Publisher:
Unknown

PRODUCED BY
Georgie Dann



Compatible
STEREO

SS-8703
(SS 8703 B)
Time: 3:25

Licensed
by CBS
Int.

NOT FOR SALE

EL BIMBO

(C. Morgan-Carmo-Figueroa)

GEORGIE DANN

Released by Mericana Record
℗ 1975

Mfg. by SALSOUL RECORDS® 240 Madison Ave., New York, N Y 10016

A-B-S

RECORDS INC.
AMERICAS BEST SELLERS
REG. U.S PAT. OFF

TIME: 3:10
KB-666
JS-101

American
Music
B.M.I.

SMOKE, SMOKE, SMOKE

(Travis-Williams)

DiMARCO BROTHERS

A-B-S

RECORDS INC.
AMERICAS BEST SELLERS
REG. U.S PAT. OFF

TIME: 2:34
KB-667
JS-101

Peer
International
Corp.
B.M.I.

OCF

SLEEPY SUMMER

(Mary R. Wheeland)

DiMARCO BROTHERS


CIMUDE
CHGO. ILL.
RECORDS
45 RPM
Ext. Play
MO7H-4035
CI-4525
Side 1
BISHOP C. H. MASON - IN CHICAGO
Presented By
Bishop L. H. Ford


CIMUDE
CHGO. ILL.
RECORDS
45 RPM
Ext. Play
MO7H-4036
CI-4525
Side 2
BISHOP C. H. MASON - IN CHICAGO
Presented By
Bishop L. H. Ford

IMPERIAL RECORDS INC. HOLLYWOOD, CALIF., U.S.A.

IMPERIAL ®

X5627
ASCAP 2:11

IM-2154
Post Music, Inc.
Vocal

Not For Sale

WHAT IS A GIRL

(A. Beck)
(Arr. G. Reynolds)

IRA COOK

Vocal by The Mellomen

IMPERIAL RECORDS INC. HOLLYWOOD, CALIF., U.S.A.

IMPERIAL ®

X5627
ASCAP 2:16

IM-2155
Post Music, Inc.
Vocal

Not For Sale

WHAT IS A BOY

(A. Beck)
(Arr. G. Reynolds)

IRA COOK

Vocal by The Mellomen


Lionel
Mfr'd by Lionel Records:
Div. of Lionel Entertainment Corp. New York, U.S.A.
PROMOTION COPY
PROD. BY FRED HAAYEN FOR RED BULLET PROD. & ESSMORE ENTERPRISES, LTD.
Not for Sale
L-3203
Z4KM-0678
Immediate Music Co., Ltd.
BMI
Time: 2:40
TIC
9-22-70
IN THE BEGINNING
(Mike d'Abo)
JACKY CORNELL

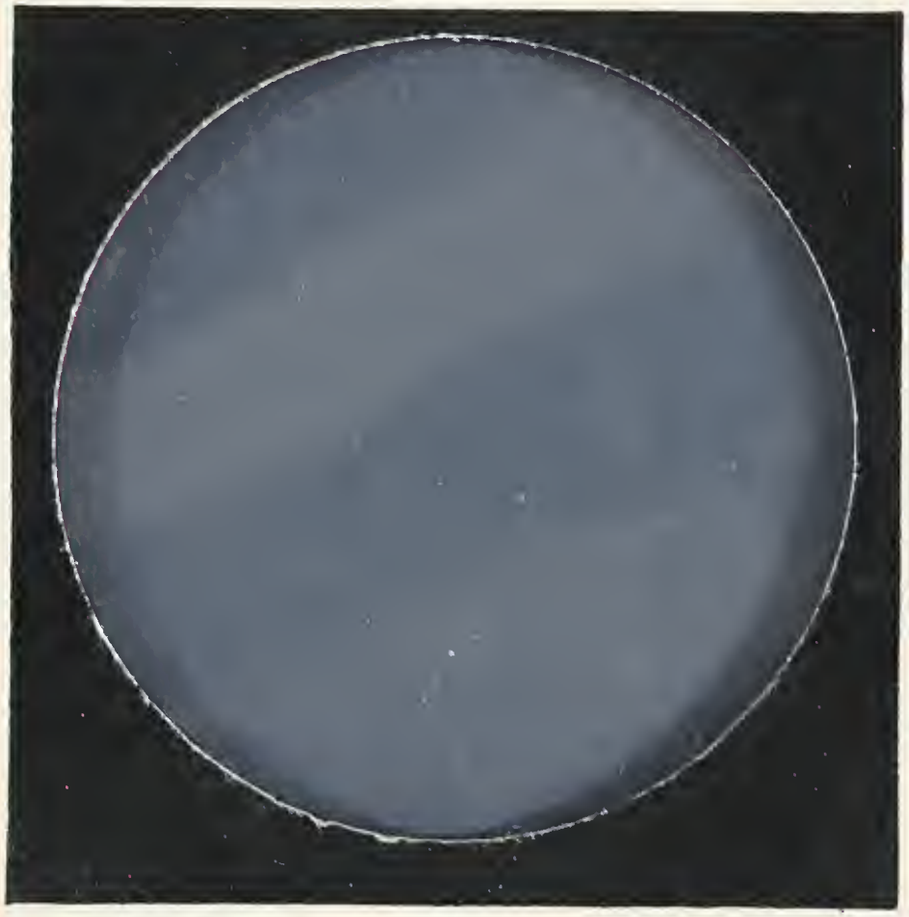

Lionel
Mfr'd by Lionel Records:
Div. of Lionel Entertainment Corp. New York, U.S.A.
PROMOTION COPY
PROD. BY FRED HAAYEN FOR RED BULLET PROD. & ESSMORE ENTERPRISES, LTD.
Not for Sale
L-3203
Z4KM-0679
Skinny Zach Music, Inc.
ASCAP
Time: 3:36
FIND A WAY TO LIVE, TO LOVE
(J. Eckhardt)
JACKY CORNELL

LAURIE®

LAURIE RECORDS INC., NEW YORK

RELEASE ADVANCE

Record No.
LR-3578
Dunbar Mus.,
Inc. (BMI)



Time: 3:10
A4KM-0551
PROD. BY BENNY
BERMAN
PRODUCTIONS

ROC 10-15-1

ADVANCE RELEASE

PEACE SONG
(B. Berman)
BENNY BERMAN with
THE UNITED NATIONS
CHILDREN

ADVANCE RELEASE

LAURIE®

LAURIE RECORDS INC., NEW YORK

Record No.
LR-3578
Dunbar Mus.,
Inc. (BMI)

Time: 3:30
A4KM-0552
PROD. BY BENNY
BERMAN
PRODUCTIONS



IT'S GONE
(B. Berman)

BENNY BERMAN with
LAURA TAYLOR
& LINDA EARP

ADVANCE RELEASE


COLUMBIA
® "Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Florence Music
Co. Inc. (ASCAP)
TIME: 2:35
45 RPM
4-42422
JZSP 56772
THE SOUND OF MONEY
From The Broadway Production "I Can Get It
For You Wholesale" -H. Rome-
THE J'S WITH
JAMIE


COLUMBIA
"Columbia", Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Florence Music
Co. Inc. (ASCAP)
TIME: 2:02
45 RPM
4-42422
JZSP 56771
MOMMA, MOMMA, MOMMA
From The Broadway Production "I Can Get It
For You Wholesale" -H. Rome-
THE J'S WITH
JAMIE

date

RADIO
STATION
COPY



45 RPM
2-1640
JZSP 150452
3:32
Publisher:
GEMA (Amra)
(ASCAP)

T-69

SANTA DOMINGO

-R. Lindt - P. Poll-

PETER SOLO SINGERS

Arr. & Cond. by Peter Solo
Produced by John de Mol

℗ "DATE". MARCA REG. MADE IN U.S.A.

date

RADIO
STATION
COPY



45 RPM
2-1640
JZSP 150453
2:37
Publisher:
Betroe
Music, Inc.
(BMI)

NATALIE

-J. Ferne-

PETER SOLO SINGERS

Arr. & Cond. by Peter Solo
Produced by John de Mol

®"DATE", MARCA REG. MADE IN U.S.A.

mercury

PROMOTIONAL COPY NOT FOR SALE

73100
1-46577
Peer
International
(BMI)
Intro. :11
2:27



Produced by
Don Thomas and
Bob Levine

NBF 7-12-71

** BAD GIRL **

(D. Thomas-B. Levine)

BOB LEVINE

Arranged by Jack Perricone

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

mercury

PROMOTIONAL COPY NOT FOR SALE

73100
1-46578
Kaskat Music
Inc./ Dragoon
Publishing Inc.
(BMI)
2:41



Produced by
Don Thomas and
Bob Levine

YOU GOT ME WHERE YOU WANT ME

(D. Thomas-B. Levine)

BOB LEVINE

Arranged by Jack Perricone

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


KING
45-Kie10638
(Feldman)
2:08
45-5474
Instrumental
With Chorus
HIGH
FIDELITY
THE NIGHT WE GOT
THE BIRD
(Tommy Watt)
TOMMY WATT
AND HIS ORCHESTRA


KING
45-Kie10639
(Feldman)
2:14
45-5474
Instrumental
With Chorus
HIGH
FIDELITY
LES CIGALE DE ST. TROPEZ
(Tommy Watt)
TOMMY WATT
AND HIS ORCHESTRA

FABOR

RECORD CO.

A Fabor Robison Production

BOX 38 • MALIBU, CALIF.

4007-A

Farmer Music

ASCAP—Time 2:31

Vocal

DJ SAMPLE

UP TO MY POCKETS IN TOMAHAWKS

(Wayne Shanklin - Al Sherman)

WAYNE SHANKLIN

4007—45

FABOR

RECORD CO.

A Fabor Robison Production

BOX 38 • MALIBU, CALIF.

4007-B

Farmer Music

ASCAP—Time 2:29

Vocal

J

DJ SAMPLE

PLINK-A-PLINK

(MELODY FOR MANDOLIN)

(Wayne Shanklin - Al Sherman)

WAYNE SHANKLIN

4007—45

MY FIRST ROMANCE

(Jerry Lordan)

Regent Music - BMI



audition record



LB-1232

F-55328

2:16

The Exotic Sounds of

MARTIN DENNY

Instrumental

Producer: (SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

SCIMETAR

(Les Baxter)

Exotica Pub. Co. - ASCAP

audition record

LIBERTY

LB-1233

F-55328

2:30

The Exotic Sounds of

MARTIN DENNY

Instrumental

Producer: (SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U. S. A.

SURE®

S-1767
YW25471
Aqua Music
Publishing
Company
(ASCAP) 2:08
Instrumental



Distributed By
SMASH
RECORDS,
Chicago, U.S.A.

For Broadcast Only

•

Not For Sale

* * * *

BUMPY

(Burns-L. Schroeder-A. Start)

JACKIE LEE

SURE ®

S-1767
YW25472
Aqua Music
Publishing
Company
(ASCAP) 2:10
Instrumental



Distributed By
SMASH
RECORDS,
Chicago, U.S.A.

For Broadcast Only

•

Not For Sale

HUNGARIAN RHAPSODY BOOGIE

(Burns-L. Schroeder-A. Start)

JACKIE LEE

ARGO

"LAUGHING ON THE OUTSIDE"

(Wayne & Raleigh)

Not to be Sold

B.M.I. Music
8811
Time 2:48



RITA RAINES
5302

MANUFACTURED BY CHESS PRODUCING CORP., CHICAGO, ILLINOIS, U.S.A.

"CHA-CHA CHARLIE"

(Wezlaff — Mascari)

Not to be Sold



Bobcor & Seeley
Music B.M.I.
8812
Time 2:07

RITA RAINES
5302

ARGO

MANUFACTURED BY CHESS PRODUCING CORP., CHICAGO, ILLINOIS, U.S.A.


ARCAY
Ardmore Music
ASCAP
Time 2:35
U–10701
1003
VAYA CON DIOS
(Russell – James – Pepper)
RITA RAINES


ARCAY
Stereo Music
BMI
Time 2:40
U–10702
1003
SILENTLY
(Cochran – Jordan)
RITA RAINES

NASHBORO Records

SAMPLE COPY



NASHBORO RECORD CO.

177 - 3rd Ave., No.
Nashville, Tenn.

Excellorec
Music
BMI

Spiritual
Time 2:32
(a)

WILL I BE REMEMBERED

(H. Boggs)

Prof. Harold Boggs

45-594

NASHBORO Records

SAMPLE COPY

NASHBORO RECORD CO.
177 - 3rd Ave., No.
Nashville, Tenn.

Excellorec
Music
BMI

Spiritual
Time 2:27
(b)

INSIDE THE BEAUTIFUL GATE

(H. Boggs)

Prof. Harold Boggs

45 594

NASHBORO Records

5/67

NASHBORO
RECORD CO.

Nashville, Tenn.

Excellorec — BMI
Time: 2:15

Spiritual
45-919
(A)

NOT FOR SALE

"GOD'S LOVE"

(Ralph McGee)

THE GOSPEL KEYNOTES


NASHBORO Records
5/67
FIVE - SIXTY-SEVEN
NASHBORO RECORD CO.
Nashville, Tenn.
Excellorec — BMI
Time: 2:32
Spiritual
45-919
(B)
NOT FOR SALE
GOD KNOWS IT ALL
(Paul Beasley)
THE GOSPEL KEYNOTES

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



Wemar Music
Corp. — BMI
Time: 2:36

45-3066
BG-1179

RADIO STATION
COPY

HAPSBURG SERENADE

(Let's Say Auf Wiedersehn)

(Brandon - Martinelli)

THE SHEPHERD SISTERS

A Clark McClellan Prod.

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



McClellan Music
Co. — BMI
Time: 2:20

45-3066
BG-1180

RADIO STATION COPY

SCHOEN-A, SCHOEN-A

(Sauter-Brandon)

THE SHEPHERD SISTERS

A Clark McClellan Prod.

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.


Vista
RECORDS
PROMOTIONAL
"Not For Sale"
Walt Disney
Music Co.
ASCAP - 2:23
F-348
Side A
LOVE AT FIRST SIGHT
(Lubin-Ross)
ROBERTA SHORE
WITH ORCHESTRA

BUENA Vista RECORDS

PROMOTIONAL
"Not For Sale"

Valyr Music
Corp.
ASCAP - 1:50

F-348
Side B

TAKE ME ALONG

(Bob Merrill)

From the Broadway production "TAKE ME ALONG"

ROBERTA SHORE

WITH ORCHESTRA

WEEP WILLOW TREE

(Bob Morris - Faye Hardin)

WIL 1 4 1970
cop

A tower



Blue Book Music
BMI - 2:37

359

(45-61283)
Produced by
Blue Book
Productions

PROMOTIONAL

NOT FOR SALE

SEP 30

FAYE HARDIN

ONLY THE STRONG CAN SURVIVE

(Bob Morris)



tower

Blue Book Music
BMI - 2:43

359

(45-61284)
Produced by
Blue Book
Productions

PROMOTIONAL

NOT FOR SALE

SEP 20

FAYE HARDIN


FANTASY
PROMOTIONAL
NOT FOR SALE
Jondora Mus.
BMI
Time: 4:09
Fantasy 628
(F-2740)
PRODUCED BY:
RAY SHANKLIN
CALEDONIA THE SECOND
(Becoat)
BILLIE JOE BECOAT


FANTASY
PROMOTIONAL
NOT FOR SALE
Jondora Mus.
BMI
Time: 3:15
Fantasy 628
(F-2741)
ARRANGED BY:
ED BOGAS
PRODUCED BY:
RAY SHANKLIN
THE HARP PLAYER
(From a Goethe Poem)
(Becoat)
BILLIE JOE BECOAT



VIGOR RECORDS

Listening Power

THE NEW YORK SOUND

PROMO COPY/
NOT FOR SALE

VIDJ-1716
(VI-1716-AS)

Double F.
Publ.
Time: 3:30
(ASCAP)

Produced by:
Jimmy Woods
and Joe
Massimino
for Mr. Vee
Productions

Executive
Producer:
Jimmy
Woods

TIRED OF WRITING SONGS

(Jimmy Woods)

NAPOLI AND GLASSON

℗ 1974 Vigor Records

DIS. BY PIP RECORDS A DIV. OF PICKWICK INT. INC.



VIGOR RECORDS

Listening Power

THE NEW YORK SOUND

PROMO COPY/
NOT FOR SALE

VIDJ-1716
(VI-1716-BS)

WPN Publ.
Co.,Inc.
Time: 3:05
(ASCAP)

Produced by:
Jimmy Woods
and Bhen
Lanzaroni
for Mr. Vee
Productions

Executive
Producer:
Jimmy
Woods

GOODBYE TRAVELER

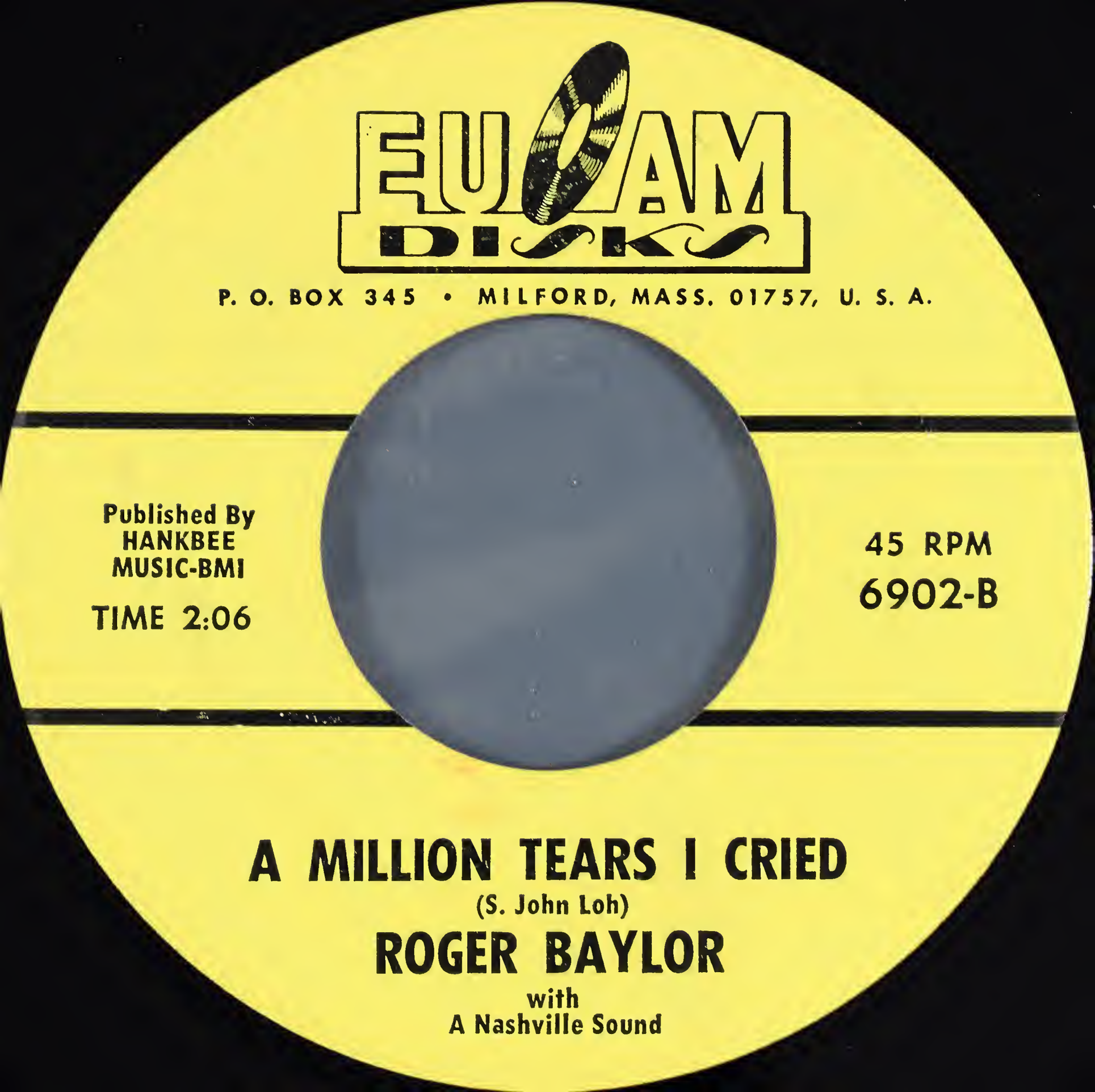
(Bob Allen/Bhen Lanzaroni)

NAPOLI AND GLASSON

℗ 1974 Vigor Records

DIS. BY PIP RECORDS A DIV. OF PICKWICK INT. INC.


EUJAM
DISKS
P. O. BOX 345 • MILFORD, MASS. 01757, U. S. A.
Published By
HANKBEE
MUSIC-BMI
TIME 3:15
45 RPM
6902-A
JAN 7 1970
BCN
GOOD TIMES WILL COME AGAIN
(S. John Loh)
ROGER BAYLOR
with
A Nashville Sound


EUDAM
DISKS
P. O. BOX 345 • MILFORD, MASS. 01757, U. S. A.
Published By
HANKBEE
MUSIC-BMI
TIME 2:06
45 RPM
6902-B
A MILLION TEARS I CRIED
(S. John Loh)
ROGER BAYLOR
with
A Nashville Sound

I WILL TAKE YOU THERE

(Nilsson)

From Otto Preminger's Film "SKIDOO"

NOT FOR SALE

PROMOTIONAL RECORD



Capitol RECORDS

Dunbar Music, Inc. BMI-2:58

Produced by: BOB CULLEN FOR KAPLAN CULLEN ASSOCIATES LTD. UNDER THE SUPERVISION OF ARTIE KORNFELD

PAUL KLEIN

Arranged by Al Gorgoni

P-2364

(45-25233)

THE GARBAGE CAN

(Nilsson)

From Otto Preminger's Film "SKIDOO"

NOT FOR SALE

PROMOTIONAL RECORD



Capitol RECORDS
REG U.S. PAT. OFF.

Dunbar Music, Inc.
BMI-1:55
Produced by:
BOB CULLEN
FOR KAPLAN
CULLEN
ASSOCIATES
LTD.
UNDER THE
SUPERVISION
OF ARTIE
KORNFELD

PAUL KLEIN

Arranged by Al Gorgoni

P-2364

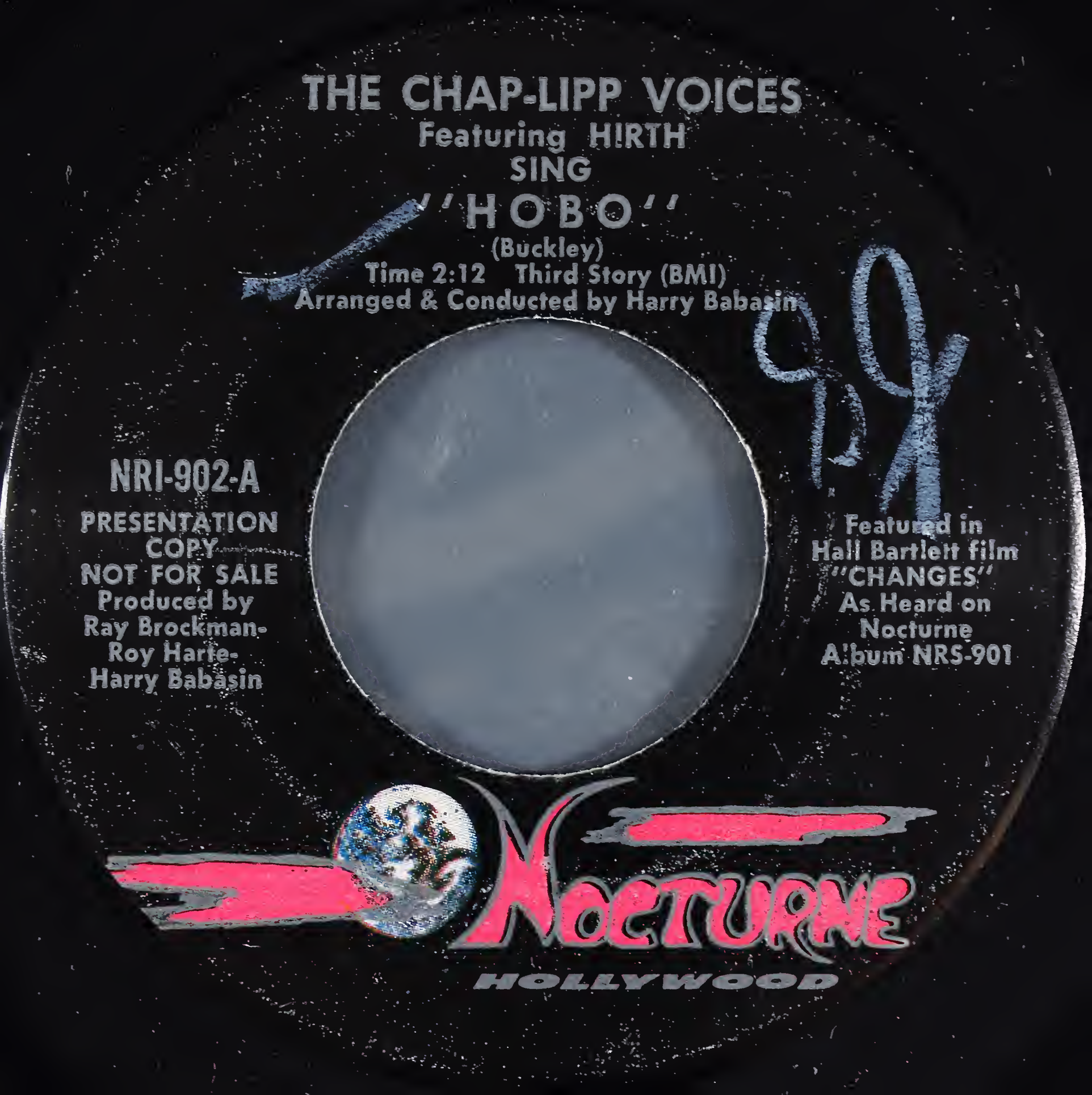
(45-25234)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30132
45-L 9611
3:05
Instrumental
Criterion Music Corp.
Time: 3:05-AS
WALK TO THE BULL RING
(Leon Pober)
SONNY BURKE
AND HIS ORCHESTRA


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30132
45-L 9613◈
2:09
Instrumental
Featuring
Muzzy Marcellino
Empress Music, Inc.
Time: 2:09-AS
SIXTH FINGER TUNE
(Charles Strouse)
SONNY BURKE
AND HIS ORCHESTRA


EYES
(A. Bernstein-V. Millrose)
STEREO
Capitol™
NOT
FOR SALE
Three
Bridges
Music Corp.
ASCAP
Intro.—:10
Total—3:25
P-3037
(S45-27664)
A MILLROSE-
BERNSTEIN
PRODUCTION
PROMOTIONAL
RECORD
Arranged &
Conducted by
Ronald
Frangipane
ARTHUR
WILLIAMSON
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG.
U.S. PAT. NO. 2,631,5


COME ON, COME ON
(A. Bernstein-V. Millrose)
STEREO
NOT FOR SALE
MBP Music/ Chappell & Co., Inc. ASCAP
Intro.—:01
Total—3:28
P-3037
(S45-27662)
A MILLROSE-BERNSTEIN PRODUCTION
Capitol ™
Arranged & Conducted by Ronald Frangipane
PROMOTIONAL RECORD
ARTHUR WILLIAMSON
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ®
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


THE CHAP-LIPP VOICES
Featuring HIRTH
SING
"HOBO"
(Buckley)
Time 2:12 Third Story (BMI)
Arranged & Conducted by Harry Babasin
NRI-902-A
PRESENTATION
COPY
NOT FOR SALE
Produced by
Ray Brockman-
Roy Harte-
Harry Babasin
Featured in
Hall Bartlett film
"CHANGES"
As Heard on
Nocturne
Album NRS-901
NOCTURNE
HOLLYWOOD

THE CHAP-LIPP VOICES
SING
"EXPECTING TO FLY"
(Young)
Time 2:42 Ten East/Springalo/Cotillion (BMI)
Arranged & Conducted by Harry Babasin

NRI-902-B

PRESENTATION
COPY
NOT FOR SALE
Produced by
Ray Brockman-
Roy Harte-
Harry Babasin

Featured in
Hall Bartlett film
"CHANGES"
As Heard on
Nocturne
Album NRS-901



NOCTURNE
HOLLYWOOD

ovation
RECORDS INC.

Don Tweedy
Music Co.
ASCAP
Time 5:06
Produced by
Don Tweedy

Side 1
OV-14-1014

HEC 2-26-71

NOT FOR
SALE

D. J. COPY

UNCLE BOB WHITE

(Dana Paul)

RICH MOUNTAIN TOWER

Marca Reg. Ovation Records, Inc., Mfg. in U.S.A.

ovation
RECORDS INC.



Don Tweedy
Music Co.
ASCAP
Time 3:47
Produced by
Don Tweedy

Side 2
OV-14-1014

D. J. COPY

NOT FOR
SALE

THANK YOU, MAGGIE

(Dana Paul)

RICH MOUNTAIN TOWER

Marca Reg. Ovation Records, Inc., Mfg. in U.S.A.


CHRISTIAN
RECORDS
P. O. Box 754, Cleveland, Tenn.
45 R.P.M.
Record No. 112
SO: 357
DEEP WATERS
H. Richard Hall
with
DON - DAVID—JOHN—SUE

CHRISTIAN
RECORDS

P. O. Box 754, Cleveland, Tenn.

45 R.P.M.

Record No. 112
SO: 358

SAILING HOME
(Hall)

H. Richard Hall
with
DON—DAVID—JOHN—SUE


GP RECORDS
FANTASTICO
(John Jordan)
SIDE 1
Publisher:
Glenn Regan
Music
Time: 2:22
GP - 506A
Produced by
Ben Arrigo
& John Jordan
(STEREO)
STAN WIEST
PIANO & ORCH.
Arr. & Cond. by Dinney Dinofer
A Glenn Production
157 W. 57th Street, NYC


GP RECORDS
POPCORN
(John Jordan)
SIDE 2
Publisher:
Glenn Regan
Music
Time: 1:35
GP - 506B
Produced by
Ben Arrigo
& John Jordan
(STEREO)
STAN WIEST
& TRIO
Arr. & Cond. by Dinney Dinofer
A Glenn Production
157 W. 57th Street, NYC


Detroit
MOTOWN
42286 0422-7
SIDE A
45 RPM
Vanderpool Publishing/
Ayraw Publishing/
Sharon Patrick Publishing/
Brenda Music Corporation/
Bon & Tae Music/
Stone Jinx Music (BMI)
Executive Producers:
Jheryl Busby & Boyz II Men
A&R Direction: Tim Sparks
0 42286-0422-7 5
MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.


Detroit
MOTOWN®
42286 0422-7
SIDE B
45 RPM
© 1994 Sony Songs Inc./
EGAF Music (BMI)
Executive Producers:
Jheryl Busby & Boyz II Men
Art Direction: Vida Sparks
LP Version appears on
the BOYZ II MEN "II"
CD and Cassette
31453 0422-2/4
0 42286-0422-7 5
MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.


KING
45-K10322
(Lewis-ASCAP)
2:21
45-5477
Instrumental
HIGH
FIDELITY
JERSEY BOUNCE
(Bradshaw-Plater-Johnson-Feyne-Bruce)
EARL BOSTIC


KING
45-K10135
(Broadcast Music
-BMI)
2:28
45-5477
Instrumental
HIGH
FIDELITY
BECAUSE OF YOU
(Hammerstein-Wilkinson)
EARL BOSTIC


EARTH
Unart Music Corp. - BMI, Peanut Butter Publishing - Inc. - BMI
E-106
EA 1064
Time: 3:45
Produced by Jeff Barry
PROMOTIONAL NOT FOR SALE
HEIDI
(J. Barry - J. Levine - B. Bloom - K. Resnick)
BOBBY BLOOM
RECORDS, 322 W. 48th ST., NEW YORK, N.Y.

TOP TEN

Buck Horn Mus.
B M I
Kristofferson

TT45 S7001-1
Vocal
3:20

"JODY AND THE KID"

RAY MALUS

Produced by: Bill Silva
Arr. & Cond. by: Ernie Freeman

TOP TEN



Diogenes Mus.
ASCAP
E. Freeman
B. Stafford

TT45 S7001-2
Vocal
2:57

ROC 10-15-1

"MORE OF YOU"

RAY MALUS

Produced by: Bill Silva
Arr. & Cond. by: Ernie Freeman



Russell-Cason
Music
ASCAP
9227-BW

90,031
Time: 2:33
PROMOTION COPY

JAN 30 1970

"BETTER HOMES AND GARDENS"
(Bobby Russell)
BOBBY RUSSELL
Produced by Buzz Cason & Doug Gilmore
for Russell-Cason Productions

DISTRIBUTED BY AMY-MALA-BELL RECORDS N.Y.C.



Walt Disney
Music Co.
Russell-Cason
Music
ASCAP
9228-BW

90,031

Time: 2:50

PROMOTION COPY

"SUMMER SWEET"
(Bobby Russell)
(from the Walt Disney Production "Rascal")
BOBBY RUSSELL
Produced by Buzz Cason & Bobby Russell
for Russell-Cason Productions

DISTRIBUTED BY AMY-MALA-BELL RECORDS

2-70

"GOT TO GET A MESSAGE TO YOU"

(Melouney, Parkinson, Dick, Toi))

RADIO STATION COPY
NOT FOR SALE

PLUG SIDE



NHC 5-12-71

K-2120

Leeds Music/Tro
Andover Music
ASCAP

2:51

FANNY ADAMS

K-12642

FROM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.

"THEY'RE ALL LOSERS, HONEY"

(Melouney, Parkinson, Dick, Toi))

RADIO STATION COPY
NOT FOR SALE

kapp RECORDS



K-2120

Leeds Music/Tro
Andover Music
ASCAP

2:53

FANNY ADAMS

K-12658

FROM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.


TIN PAN ALLEY
RECORDS
Trade Mark Reg.
U.S. PAT. OFF.
JUKE BOX ALLEY
(ASCAP)
TPA 30-458A
TIME 1:57
T-69
THE BALLOON PARADE
(Howard W. Ballou) – HTFD man
BILLY GREY
TIN PAN ALLEY, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019


TIN PAN ALLEY
RECORDS
Trade Mark Reg.
U.S. PAT. OFF.
JUKE BOX ALLEY
(ASCAP)
TPA 30-458B
TIME 2:09
THE DRUG ADDICTS LITANY
(Donna Kenny)
BILLY GREY
TIN PAN ALLEY, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019

COLPIX



Marigold Music
Co. Inc.,- BMI
Time: 2:49

CP 638
N9OW 1571

NOT FOR SALE

THE SOUND OF THE HAMMER

(Blakeney-Tasso)

VICKI TASSO

PRODUCED BY DON COSTA
PRODUCTIONS, INC.

℗ COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.


COLPIX
Jeffrey Music
Co., Inc.
Bing Music Co.
Inc.,-ASCAP
Time: 2:28
CP 638
N9OW 1570
NOT FOR SALE
FOOLISH ME
(Rhodes-Saffer)
VICKI TASSO
PRODUCED BY DON COSTA
PRODUCTIONS, INC.
COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y.
MADE IN U.S.A.


Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-838
Criterion Music
Corp. ASCAP
2:26
High Fidelity
K8OW-3624
NOT FOR SALE
DISC JOCKEY
COPY
EDUCATED ROCK AND ROLL
(Hansen-Applebaum-Williams)
BILL PARSONS
With the All American Boy's
Orch. and Chorus


Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-838
Gil Music
Corp. BMI
2:44
High Fidelity
K8OW-3625
NOT FOR SALE
DISC JOCKEY
COPY
CAREFREE WANDERER
(Shirley Wolfe-Sy Soloway)
BILL PARSONS
With the All American Boy's
Orch. and Chorus

TIME
RECORDS INC.

ADMONT MUSIC
(ASCAP)
TIME: 2:06
45 RPM

PROMOTION
COPY



VOCAL
RECORD NO.
1022
L9OW-0242

FLA-J

NOT FOR SALE

DREAM TIME

(H. Epstein-T. Philips)

TERRY PHILIPS

TIME
RECORDS INC.



WESTBURY
MUSIC CO.
(BMI)
TIME: 2:04
45 RPM

PROMOTION
COPY

VOCAL
RECORD NO.
1022
L9OW-0243

NOT FOR SALE

GIVE ME BACK

(P. Tietelbaum)

TERRY PHILIPS

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.

Vicki Music, Inc.
(BMI)
Time 2:52

45-3133
BG-1333

RADIO STATION
COPY

LAURA LEE

(R. Shorter - L. Lehmberg)

RICK & LANCE

An Embee Production

BIGTOP RECORDS, INC., NEW YORK 19, N. Y.

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



Vicki Music, Inc.
(BMI)
Time 2:21

45-3133
BG-1334

RADIO STATION
COPY

THEY HANGED A CERTAIN MAN

(Rick Shorter)

RICK & LANCE

An Embee Production

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.


TIN PAN ALLEY
RECORDS
Trade Mark Reg
U.S. PAT. OFF.
JUKE BOX ALLEY
ASCAP
TPA 52-544A
TIME 2:26
FLAT, FLAT POCKETS
(Rene Andre Burt)
MIKE THOMAS
TIN PAN ALLEY, INC.
Lake Grove, New York 11755

TIN PAN ALLEY

RECORDS

Trade Mark Reg.

U.S. PAT OFF

JUKE BOX ALLEY
ASCAP

TPA 52-544B
TIME 4:20

YOU BRING THE SUNSHINE

(Johnston-O'Guinn)

MIKE THOMAS

TIN PAN ALLEY, INC.
Lake Grove, New York 11755

M-G-M

SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Shapiro Bernstein
(ASCAP) 1:50

NOT FOR SALE

FLA-J

K12897
60-XY-657

MADAGASCAR

(Garson)

MORT GARSON

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Shapiro Bernstein
(ASCAP) 1:59

K12897
60-XY-658

SHOO BIRD
(Garson)

MORT GARSON

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


SAM C.
Philips
INTERNATIONAL
CORP.
Knox Music
Inc., BMI
P-392
Instrumental
Time: 2:47
PROMOTION
COPY
NOT
FOR SALE
MY GYPSY
(Suggs)
BRAD SUGGS
Orchestra and Chorus
3563
NEW YORK
MEMPHIS
HOLLYWOOD
U.S.A.


SAM C.
Philips
INTERNATIONAL
CORP.
Hi Lo Music
Inc., BMI
P-393
Vocal
Time: 2:10
PROMOTION
COPY
NOT
FOR SALE
FLA-J
SAM'S TUNE
(Suggs)
BRAD SUGGS
Orchestra and Chorus
3563
NEW YORK
MEMPHIS
HOLLYWOOD
U.S.A.

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Promotion
Record
NOT FOR SALE

Special Disk
Jockey Record
Not For Sale

WHC-FM
7-15-71



BNP Music
ASCAP
3:53

PK 1003
(70-L-1768)

TILL LOVE TOUCHES YOUR LIFE

(Ortolani-Hamilton)

From Sound Track of Four-Star Motion Pic. "Madron"

Sung by JAN DALEY

Prod. by Alfred Perry

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

Special Promotion
Record
NOT FOR SALE

QUAD RECORDS
A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



BNP Music
ASCAP
3:49

PK 1003
(70-L-1765)

TILL LOVE TOUCHES YOUR LIFE

(Ortolani)

From Sound Track of Four-Star Motion Pic. "Madron"

RIZ ORTOLANI AND HIS ORCH.

Prod. by Alfred Perry

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

BLUESWAY
...IS WHERE IT'S AT!
abc RECORDS

FEB 14 1970

Pequod Music/
E.P.I. Music
(ASCAP)

(45-70137)

PROMOTIONAL
COPY
NOT FOR SALE



45-BL-61034

Time: 2:32
Arranged by
Don McGinnis

NHC-FM

4-15-71

16

TIME TO GET IT TOGETHER

Taken from the LP BLS-6043 "Country Coalition"

(S. Roberds)

COUNTRY COALITION

Produced by Bob Todd and Enith
International Productions

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

BLUESWAY ...IS WHERE IT'S AT! abc RECORDS

Pamco Music
(BMI)

(45-70138)

PROMOTIONAL
COPY
NOT FOR SALE



45-BL-61034

Time: 2:55
Arranged by
Don McGinnis

PER 14 1970

HOW DO I LOVE YOU

Taken from the LP BLS-6043 "Country Coalition"
(D. McGinnis - K. Loggins)

COUNTRY COALITION

Produced by Bob Todd and Enith
International Productions

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-31137
(109,389)
(2:10)
Vocal With
Instrumental
Accompaniment
Champion Music
Corp. (BMI)
BOLL WEEVIL
(Arr: & Adapted By Harold Gay)
THE GAYS


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-31137
(109,388)✤
(2:48)
Vocal With
Instrumental
Accompaniment
Shapiro, Bernstein &
Co., Inc. (AS)
WHEN IT'S LAMPLIGHTIN'
TIME IN THE VALLEY
(Joe Lyons-Sam C. Hart-The Vagabonds)
THE GAYS

Numismatist

Records

GSS 214 A
Time 4:14



Produced by:
Brian MacDonald

TELSTAR 80

(Campbell-Connolly)
Arr. by: Bill Gaston

BLUE HORIZON

Numismatist Records - Subsidiary of Blue Horizon Prod. 341 Broad St., Manchester, Ct. 06040 U.S.A. All Applicable laws apply

Numismatist

Records



CSS 214 B
Time 3:41

Produced by:
Brian MacDonald

HER NAME WAS LISA
(L. Ross)
BLUE HORIZON

Numismatist Records - Subsidiary of Blue Horizon Prod. 341 Broad St., Manchester, Ct. 06040 U.S.A. All Applicable laws apply

ROCK-DOC RECORDS

Side A
Time: 3:59
℗© 1983
Sealpoint BMI
All Rights
Reserved



DISH A
Produced by:
Davey Johnstone
Executive
Producer:
Paul M. Haidak

RACE WITH THE MOON

(Dorothy Rickus)

DISH

ROCK-DOC Records 510 North St. Pittsfield MA 01201

ROCK-DOC RECORDS

Side B
Time: 3:05
℗© 1983
Sealpoint BMI
All Rights
Reserved



DISH B
Produced by:
Davey Johnstone
Engineer:
Jon Gass

TEMPTATION VACATION

(Dorothy Rickus)

DISH

ROCK-DOC Records 510 North St. Pittsfield MA 01201

impulse!

abc RECORDS

Outside Music
(BMI)
(45-91029)

45-276

Time: 2:51
Producer:
Ed Michel

PROMOTIONAL COPY

NOT FOR SALE



MAY 12 1970

SEE YOU LATER

(Joseph "Flip" Nunez)

DAVE MACKAY & VICKY HAMILTON

From Impulse Album #AS-9184

A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

impulse!

abc RECORDS

Rockliffe Music
(BMI)
(45-91024)

45-276

Time: 3:00
Producer:
Ed Michel

PROMOTIONAL COPY

NOT FOR SALE

SAMBA FOR VICKY

(Dave Mackay)

DAVE MACKAY & VICKY HAMILTON

From Impulse Album #AS-9184

A Product of ABC Records, Inc. i! New York, N.Y. 10019 • Made in USA


STORMY FOREST
STORMY FOREST
SPECIAL DISC JOCKEY RECORD
Topanga Music
ASCAP
3:30
Arr. and Cond. by Bill Shepherd
NOT FOR SALE
ST 654
(106,555)
CAS 1-14-71
CIRCLES OF LOVE
(Kathy Smith)
KATHY SMITH
Prod. by Mark Roth for Stormy Forest Prod., Inc.
Stormy Forest Records – Distributed by MGM Records – A Division of Metro-Goldwyn-Mayer Inc. – Made in U.S.A.


STORMY FOREST
STORMY FOREST
SPECIAL
DISC JOCKEY
RECORD
NOT
FOR
SALE
Topanga Music
ASCAP
2:25
ST 654
(106,526)
Arr. and Cond. by
Bill Shepherd
TOPANGA
(Kathy Smith)
KATHY SMITH
Prod. by Mark Roth for
Stormy Forest Prod., Inc.
Stormy Forest Records – Distributed by MGM Records – A Division of Metro-Goldwyn-Mayer Inc. – Made in U.S.A.

KAY

(M. Ballew-L. Parks)

PROMOTION NOT FOR SALE

PE 211
(50079)



PENTAGRAM
MONO
Dimension Music
BMI
3:37
Intro: :15

RED, WILDER, BLUE

Produced by Al Schmitt for
Schmitt-Douglas Productions
From the Red, Wilder, Blue
Album PE 10007

DISTRIBUTED BY VIVA RECORDS THROUGH WARNER BROS. RECORDS, INC.

KAY

(M. Ballew-L. Parks)

PROMOTION NOT FOR SALE



PE 211
(50079)S

LEE 1-25-72

PENTAGRAM
STEREO

Dimension Music
BMI

3:37

Intro: :15

RED, WILDER, BLUE

Produced by Al Schmitt for
Schmitt-Douglas Productions
From the Red, Wilder, Blue
Album PE 10007

DISTRIBUTED BY VIVA RECORDS THROUGH WARNER BROS. RECORDS, INC.


date
RADIO
STATION
COPY
45 RPM
2-1668
JZSP 152933
2:30
Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)
HAL
MAR 2 8 1970
THANKS
-B. Martin - P. Coulter-
J. VINCENT EDWARDS
Arranged by Phil Coulter
Produced by Martin-Coulter
℗ "DATE" MARCA REG. MADE IN U.S.A.

date

RADIO
STATION
COPY



45 RPM
2-1668
JZSP 152934
3:14

Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)

DO IT ALL OVER AGAIN

-J Naughton-

J. VINCENT EDWARDS

Arranged by Nicky Welsh
Produced by Dermot Harris for
Limbridge Productions

℗ "DATE" MARCA REG. MADE IN U S A

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



KIRK HANSARD

4-44122

JZSP 118369

2:56

Publisher:
East Star and
Francis and
Marvin Music
(BMI)

BAD DAD FROM BAGDAD

-J. Fagan-

Produced by Don Law
& Frank Jones

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



KIRK HANSARD

4-44122
JZSP 118370
2:53
Publisher:
Bettyejean Music
(BMI)

MAY 2, 1967

THAT'S NOT WHAT HE'S GOT ON HIS MIND

-E. Miller-
Produced by Don Law
& Frank Jones

® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

Dick



D-1005
1-49127
Tree
Publishing
Co., Inc.
(BMI)
Intro. :22
3:23

Produced by
Jimmy Stewart
and Doug
Ashdown for
Sweet Peach
Productions
Pty. Ltd.

✿✿ SHE'S LEAVIN' ✿✿

(BONNIE PLEASE DON'T GO)

(K. Johnson)

KEVIN JOHNSON

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

Dick®

D-1005
1-49128
Tree
Publishing
Co., Inc.
(BMI) 3:43



Produced by
Jimmy Stewart
and Doug
Ashdown for
Sweet Peach
Productions
Pty. Ltd.

SUNDAY MORNIN'S ROSES

(K. Johnson)

KEVIN JOHNSON

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC

SOUND CITY RECORDS ®

TaTa Grande
Pub. BMI
Time: 2:15
45 RPM

Sound City
Production
#2275-A
(PRP-30361)

1971 2. JUL

GOOD-BYE, GOOD LUCK, YOUR WIFE

(Janet Rose Williams)

JANET ROSE

Box 416, Bailey, N. C.

SOUND CITY RECORDS®



EVA 1-24-72

Blue Book
Music BMI
Time: 2:12
45 RPM

Sound City
Production
#2275-B
(PRP-30362)

OKIE FROM MUSKOGEE

(Janet Rose Williams)

JANET ROSE

JUL 2 197

Box 416, Bailey, N. C.

ASYLUM RECORDS

VOCAL
AS-25918 SP
Produced by
Graham Nash
From Asylum
LP 5066
MONO



AS-11015
Pub., Good
Friends Music,
Benchmark
Music,
ASCAP
Time: 2:49

OUTLAW MAN
(David Blue)

DAVID BLUE
(WITH GRAHAM NASH AND
DAVE MASON)

℗ 1973 Asylum

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.



ASYLUM RECORDS

VOCAL
ST-AS-25918 SP
Produced by
Graham Nash
From Asylum
LP 5066
STEREO

AS-11015
Pub., Good
Friends Music,
Benchmark
Music,
ASCAP
Time: 2:49

OUTLAW MAN

(David Blue)

DAVID BLUE

(WITH GRAHAM NASH AND
DAVE MASON)

℗ 1973 Asylum

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

100 WEST 42nd ST. • NEW YORK 36, N.Y.

CHOICE RECORDS, INC.

SAMPLE COPY

NOT FOR SALE

UNBREAKABLE

45 R.P.M.

RECORD NO.
5601
CH-1001

Lynn Music
BMI
Time 2:38

WANDERING LOVE

(Smith-Haas)

MARGIE MARTIN

With Instrumental Accompaniment


100 WEST 42nd ST. • NEW YORK 36, N.Y.
CHOICE
RECORDS, INC.
SAMPLE COPY
NOT FOR SALE
UNBREAKABLE
45 R.P.M.
RECORD NO.
5601
CH-1002
Lynn Music
BMI
Time 2:17
STAY AWAY
(Martin-Hicks)
MARGIE MARTIN
With Instrumental Accompaniment

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019

Many Thanks, JERRY LEWIN
BOURNE CO.

STEREO

M-1044

BOURNE CO.
(ASCAP)
TIME: 3:53

FROM THEIR
MURBO ALBUM
MCS-6017

WHATEVER HAPPENED TO WHAT'S HIS NAME?

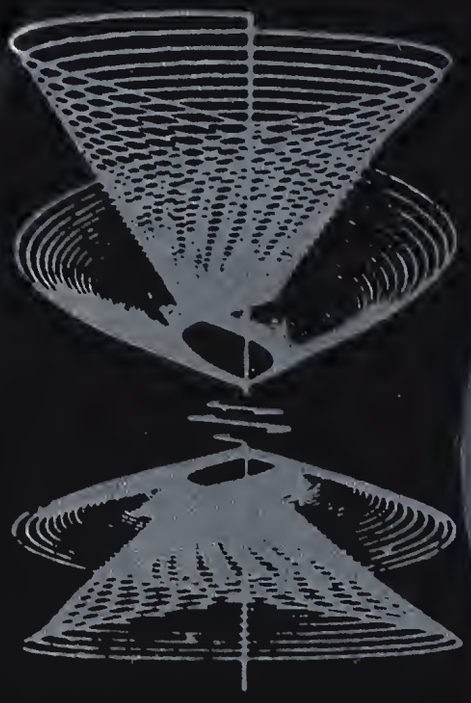
(Floyd E. Werle)

THE NOW FAITH

Z4KS-0993

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019



STEREO

M-1044

BOURNE CO.
(ASCAP)
TIME: 2:20

FROM THEIR
MURBO ALBUM
MCS-6017

IMMORTAL, INVISIBLE

(Walter Smith/Floyd E. Werle)

THE NOW FAITH

Z4KS-0994

Bennett

Enterprise Recording Co., Inc.
105 Wood Ave., Bpt., Ct.

45 rpm
Stereo
Arranged and
Produced by
S. DeBenedetto



Higher Music
(ASCAP)

Time 3:28

What a Wonderful Thing We Have

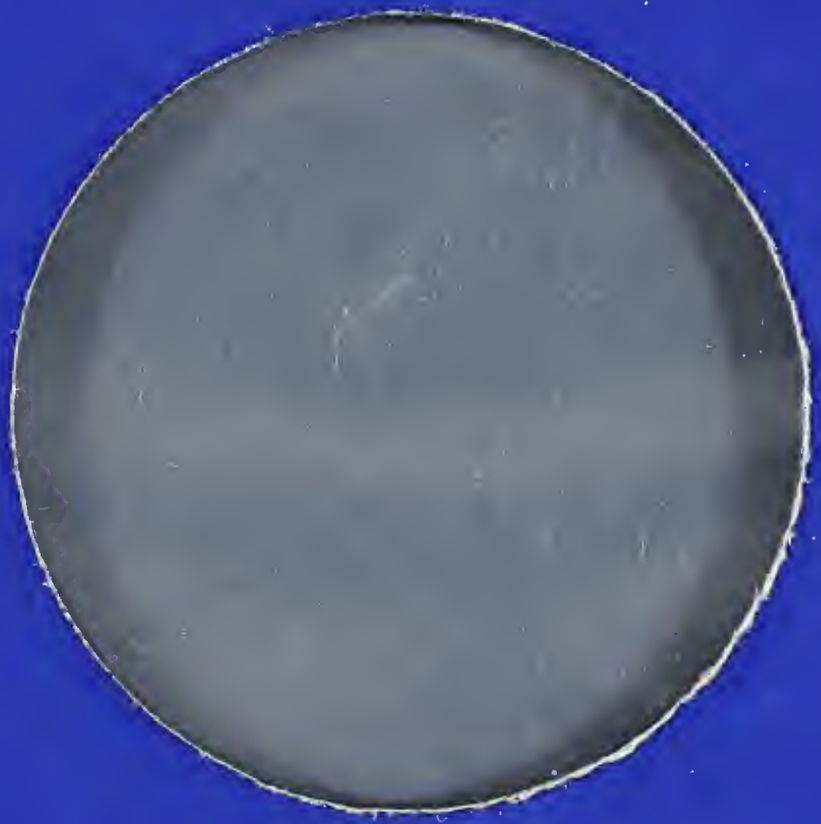
(M Grebb & H Brook)

VINCENT CONTI

Bennett

Enterprise Recording Co., Inc.
105 Wood Ave., Bpt., Ct.

45 rpm
Stereo
Arranged and
Produced by
S. DeBenedetto



Higher Music
(ASCAP)

Time 3:28

What a Wonderful Thing We Have

(M. Grebb & H. Brook)

VINCENT CONTI

MAMA'S HUNGRY EYES

(Merle Haggard)
Blue Book Music - BMI

PROMOTIONAL COPY

NOT FOR SALE



3:20
(:08 Intro Time)

56142-S

LB-2776-S
Produced by:
Dave Pell

STEREO

HENRY SHED

Strings and Horns Arranged by
Julian Lee

LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA


MRS. ROBINSON
(Paul Simon)
Charing Cross Music - BMI
PROMOTIONAL COPY
NOT FOR SALE
LIBERTY
2:55
(:01 Intro Time)
56142-S
LB-2777-S
Produced by:
Dave Pell
STEREO
HENRY SHED
Strings and Horns Arranged by
Julian Lee
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA

DAY TO REMEMBER

(J. Slater)

JANUS RECORDS



J-105
Mainstay Music Inc.
BMI
3:05

PROMOTION COPY
NOT FOR SALE

APR 12 1970
ICH

NATURAL BIRTH

Produced & Arranged by
Ray Singer and Simon Napier-Bell
A ROCKING HORSE PRODUCTION
J-1007

1700 BROADWAY, NEW YORK, N.Y. 10019

JANUS

RECORDS

LIFE IS WHAT YOU MAKE IT

(Rock Horse)



J-105

Equant Music Co., Inc.
BMI
2:28

PROMOTION COPY
NOT FOR SALE

NATURAL BIRTH

Produced & Arranged by
Ray Singer and Simon Napier-Bell
A ROCKING HORSE PRODUCTION
J-1005

1700 BROADWAY, NEW YORK, N.Y. 10019

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—HIS MASTER'S VOICE—RED SEAL • REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

1140

RECORD PREVUE

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Johnstone Music
~~BMI~~
F2-PW-5163
ASCAP

NOT FOR SALE
47-6207
"NEW ORTHOPHONIC"
HIGH FIDELITY

EVA 1-7-71

I LOVE YOU - Part No. 1

(Tom Johnstone)

ALICE CAVELL
with Orchestral Accompaniment

Time: 3:12

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—HIS MASTER'S VOICE—RED SEAL—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

1140

RECORD PREVUE

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Johnstone Music

BMI

F2-PW-5164

ASCAP

NOT FOR SALE

47-6207

"NEW ORTHOPHONIC"
HIGH FIDELITY

I LOVE YOU - Part No. 2

(Tom Johnstone)

ALICE CAVELL

with Orchestral Accompaniment

Time: 2:38

M-G-M

SPECIAL DISC JOCKEY RECORD

4562



NOT FOR SALE

45 R.P.M.

Buxton Hill
Music Corp.
(ASCAP) 2:44

K12564
57-XY-593

CA, C'EST L'AMOUR

(From M-G-M Film "Les Girls")

JOLIE HUNTER

Orchestra Conducted by
LeRoy Holmes
Comp.—Porter

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M

SPECIAL DISC JOCKEY REC

4562



NOT FOR SALE

45 R.P.M.

Chappell & Co.
(ASCAP) 2:25

K12564
57-XY-594

BLESSINGS

(From Musical Prod. "Seventh Heaven")

JOLIE HUNTER

Orchestra Conducted by
LeRoy Holmes
Comps.—Young-Unger

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


LONDON
Al Gallico
Music Corp.
BMI
CL 7841
Time: 3:05
Promotional
Copy
Not For Sale
45-147
A Hansa
Recording
Production
RIDIN' A RAINBOW
(J. Heider-F. Jay)
DAISY CLAN


AVALANCHE
COMPATIBLE
STEREO
AVRS-36002
(AVRS-7967)
Time: 2:17
(:08
Intro Time)
NOT FOR SALE
Barnegat
Music Corp.
BMI
PLUG
SIDE
BUCARAMANGA
(A. Serrano Calberon - A. Sainz Amoros - T. Luz)
LOS PEKENIKES
Produced by: Rafael Trabucchelli
A Hispavox Production
PROUD PRODUCTIONS, INC., A TRANSAMERICA CORPORATION, NEW YORK, NEW YORK 10019, MADE IN U.S.A.

AVALANCHE

COMPATIBLE
STEREO

AVRS-36002
(AVRS-7968)
Time: 2:50
(:13
Intro Time)

NOT FOR SALE

Barnegat
Music Corp.
BMI

ALADINO

(I. Martin Sequeros - A. Sainz Amoros)

LOS PEKENIKES

Produced by: Rafael Trabucchelli
A Hispavox Production

PROUD PRODUCTIONS, INC., A TRANSAMERICA CORPORATION, NEW YORK, NEW YORK 10019, MADE IN U.S.A.


SIDEWALK DISCIPLES
(Michael Clough)
MONO
Capitol®
Smiling
Spyder
Music-BMI
Intro.—:07
Total—2:38
Produced by
Barking
Spyder
Productions
NOT
FOR SALE
PROMOTIONAL
RECORD
MICHAEL
PRO-6337
(3211)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


SMILIN'
(R. Steirling-M. Clough)
MONO
Capitol®
Ferris Wheel
Music
Publishing
BMI
Intro.—:06
Total—2:42
Produced by
Barking
Spyder
Productions
NOT
FOR SALE
PROMOTIONAL
RECORD
MICHAEL
PRO-6338
(3211)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG.
U.S. PAT. NO. 2,631,859

polydor

MONO



Produced by
Ben Kaye for
Ben Kaye
Productions

℗ 1975
POLYDOR
LTD.

PD 15107
(75 NP 1071-AM)
2065 256
Time: 2:44
Intro: :09

Rainy River
Music Ltd.
(BMI)

PROMOTIONAL
COPY
NOT FOR SALE

OOH BABY, BABY

(Mazzone)

TINKER'S MOON

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
STEREO
Produced by
Ben Kaye for
Ben Kaye
Productions
℗ 1975
POLYDOR
LTD.
PD 15107
(75 NP 1071-AS)
2065 256
Time: 2:44
Intro: :09
Rainy River
Music Ltd.
(BMI)
PROMOTIONAL
COPY
NOT FOR SALE
OOH BABY, BABY
(Mazzone)
TINKER'S MOON
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

Epic

STEREO
45 RPM

Arranged and
Conducted by
Rupert Holmes
Directed and
Engineered by
Jeffrey Lesser



LONG
VERSION
DEMONSTRATION
NOT FOR SALE

8-50105
ZSS 160552
℗ 1975 CBS Inc.
2:56
Publisher:
Frank
Music Corp.
(ASCAP)

HEART (With Narration)

-R. Adler - J. Ross- Taken From The Epic
Lp: "ORCHESTRA LUNA" KE 33166

ORCHESTRA LUNA

Produced by Jeffrey Lesser and
Rupert Holmes for Widescreen
Productions

®"EPIC," MARCA REG.

Epic

STEREO
45 RPM

Arranged and
Conducted by
Rupert Holmes
Directed and
Engineered by
Jeffrey Lesser



SHORT
VERSION
DEMONSTRATION
NOT FOR SALE

8-50105
JZSS 160560
℗ 1975 CBS Inc.
2:54
Publisher:
Frank
Music Corp.
(ASCAP)

HEART

-R. Adler - J. Ross- Taken From The Epic
Lp: "ORCHESTRA LUNA" KE 33166

ORCHESTRA LUNA

Produced by Jeffrey Lesser and
Rupert Holmes for Widescreen
Productions

®"EPIC," MARCA REG.

Jamie

45 RPM

MARINA

(Granata)

DISK JOCKEY COPY



7522

JA-JN-3
Class Music
B.M.I.
Time 2:43

JACKY NOGUEZ

AND HIS ORCHESTRA

Produced By Vogue Productions Paris, France

1137

MFG. BY JAMIE RECORD CO. PHILA., PA.

Jamie

45 RPM

ADONIS

(Warren-Goerhing)

DISK JOCKEY COPY

7522



JA-JN-4
Joy Music
ASCAP
Time 2:39

EVA 1-7-71

JACKY NOGUEZ
AND HIS ORCHESTRA

Produced By Vogue Productions Paris, France

1137

MFG. BY JAMIE RECORD CO. PHILA., PA.

SHADY BROOK

PROMOTIONAL COPY

NOT FOR SALE

MONO
Leo Feist
Music ASCAP
2:58
Prod. by
Shadrack &
Joe Sutton



45-007
[45-007]
℗ 1975 Sutton-Miller Ltd.

THE BATTLE IS OVER
[Jerry Winn-Maurice Rodgers]
SHADRACK

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069

SHADY BROOK

PROMOTIONAL COPY

NOT FOR SALE

STEREO
Leo Feist
Music ASCAP
2:58
Prod by
Shadrack &
Joe Sutton



45-007
[45-007]
℗ 1975 Sutton-
Miller Ltd.

JAR 61075

THE BATTLE IS OVER

[Jerry Winn-Maurice Rodgers]

SHADRACK

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069


Belle Meade Records, 821 19th Ave. South, Nashville, Tennessee
BELLE MEADE
RECORDS, INC.
Hillsboro Music
(BMI)
Image Productions
Scotty Moore
Neal Matthews
ZAFX-710725
Record No.
419
Time 2:27
BINOCULARS
(Austin-Dobbins)
RAYBURN ANTHONY

Belle Meade Records, 821 19th Ave. South, Nashville, Tennessee

BELLE MEADE RECORDS, INC.



Belle Meade Music
(ASCAP)
Image Productions
Scotty Moore
Neal Matthews
ZAFX-7107252

Record No.
419
Time 2:42

IC H 3-1-72

WILD FLOWERS

(Anthony-Rhodes)

RAYBURN ANTHONY


UPTOWN
RECORDS
A SIDE
UPTS7
54586
MC 38491
3:44 ASCAP
® 1992 MCA Records, Inc.
SWEET THING
(Tony Maiden-Chaka Kahn)
From the Mary J.Blige album, "What's The 411?", UPT-10681
MARY J. BLIGE
MCA RECORDS
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


UPTOWN
RECORDS
B SIDE
UPTS7
54586
MC 38486
4:30 BMI
® 1992 MCA Records, Inc.
SLOW DOWN
(Mark C. Rooney-Mark Morales-Joseph E. Kelley)
From the Mary J. Blige album, "What's The 411?', UPT-10681
MARY J. BLIGE
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608
MCA RECORDS

Capitol

REG. U. S. PAT. OFF.

MOTIONAL RECORD

2094

Southern Music
Pub. Co., Inc.
ASCAP-2:58
F3606

Vocal with
Orchestra
(45-13682)

I'D LOVE TO FALL ASLEEP

(And Wake Up In Your Arms)

(Gaste-Miller-Koger)

LINÉ RENAUD

with Les Baxter's
Orchestra and Chorus

MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol

REG. U. S. PAT OFF.

PROMOTIONAL RECORD

2094

EVA 1-7-71

Leed s Music Corp.
ASCAP-2:00
F3606

Vocal with
Orchestra
(45-13685)

STEALIN'

(Al Lewis - Larry Stock)

LINE RENAUD

with Les Baxter's
Orchestra and Chorus

MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


TARGET
RECORDS
A
Jane/Jerry
Production
TA 131
45 R.P.M.
Opportunity Music
(ASCAP)
Time: 2:00
TIPSY GYPSY FROM P'KIPSIE*
(J. D. White - Jay Rio)
JANE D. WHITE
AND THE HOLLYWOODS
*PRONOUNCED
POUGHKEEPSIE
TARGET RECORDS • BOX 184 • HAWORTH, N. J.


TARGET
RECORDS
A
Jane/Jerry
Production
TA 131
45 R.P.M.
Opportunity Music
(ASCAP)
Time: 2:15
RAINY DAY AT THE SHORE
(J. D. White)
JANE D. WHITE
AND THE
HOLLYWOODS
TARGET RECORDS · BOX 184 · HAWORTH, N. J.

TWIN RECORD PRODUCTIONS



45 RPM
(10802)
Miller Music Co.

Produced by
GWS & L. Miller
Arranged by SRS

3:03

TRUST ME MAMA

(L. Miller)

LU MILLER HAND

1175 N.E. 125th St., North Miami, Fla. Suite 320

TWIN RECORD PRODUCTIONS

GWS

45 RPM
(10803)
Miller Music Co.

Produced by
GWS & L. Miller
Arranged by SRS

2:06

DADDY

(L. Miller)

LU MILLER HAND

1175 N.E. 125th St., North Miami, Fla. Suite 320

STAND UP AND SHOUT

(Toms/Bleiweiss/Stahl)

UNAUTHORIZED REPRODUCTION OF THIS RECORDING IS A VIOLATION OF APPLICABLE LAWS AND IS SUBJECT TO CIVIL AND CRIMINAL PROSECUTION

p.i.p.

PICKWICK INTERNATIONAL PRODUCTIONS

Prod. Co. Reps:
Love-Zaeger Productions, Inc.

PIP-6524
(PIP-6524-A)

SIDE 1
STEREO

Bambar Music, Inc./Happy Endings Music, Inc. (ASCAP)

Time: 2:43

Produced by:
Rick Bleiweiss & Bill Stahl
for Ultra-Sonic Productions, Inc.

GARY TOMS

℗ 1976 Pickwick International, Inc.

PARTY HARDY
(Gary Toms)

PIP-6524
(PIP-6524-B)

SIDE 2
STEREO

Bambar Music, Inc./Happy Endings Music, Inc. (ASCAP)

Time: 3:05

Produced by:
Rick Bleiweiss
& Bill Stahl
for Ultra-Sonic Productions, Inc.



PICKWICK
INTERNATIONAL
PRODUCTIONS

Prod.Co.Reps:
Love-Zaeger
Productions, Inc.

GARY TOMS

℗ 1976 Pickwick International, Inc.

TICO

EL REY DEL MAMBO

MADE IN U.S.A. BY TICO RECORDING COMPANY, INC., NEW YORK CITY

DISK JOCKEY

413

Patricia Music
(BMI) 2:11



NOT FOR SALE

Instrumental
45 RPM
(TR-1643)

LULLABY OF BIRDLAND

(G. Shearing)

ASTOR PIAZOLA

His Quintet & Rhythm

TICO

EL REY DEL MAMBO

MADE IN U.S.A. BY TICO RECORDING COMPANY, INC., NEW YORK CITY

DISK JOCKEY

413

B. W. Wood Music
(ASCAP) 2:11

NOT FOR SALE

Instrumental
45 RPM
(TR-1653)

LA COQUETTE

From "RIO"
(F. Gonzaga)

ASTOR PIAZOLA

His Quintet & Rhythm

PHILIPS

PROMOTIONAL COPY
NOT FOR SALE

PHILIPS

DJP-89
(40712)
1-49224



Dayglow
Music, Inc.
(ASCAP) 3:35

MONO VERSION

SHOW ME YOUR TONGUE

(B. Borgers)

MR. ALBERT SHOW

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


ROCKY COAST
A
April-
Blackwood
Music (BMI)
TIME: 3:38
Produced by:
Carl Strube
Engineer: Pat Costa
Recorded At
Eastern Sound
Methuen, Ma.
19752
STEREO
(P) 1975
Rocky
Coast
Records
SUZI GIRL
(Vegas)
FATE
Executive Producer:
Pat George
Distributed by Critique Records, 21 Jacob Way, Reading, Mass. 01867


ROCKY COAST
Pub: Cantwood
Music (SESAC)
TIME: 4:48
Produced by:
Carl Strube
Engineer: Pat Costa
Recorded At
Eastern Sound
Methuen, Ma.
MEX
62075
19752
STEREO
(P) 1975
Rocky
Coast
Records
RENDEZVOUS
(Geo. A. Wallace)
FATE
Executive Producer:
Pat George
Distributed by Critique Records, 21 Jacob Way, Reading, Mass. 01867


SHOUT
S-221
#: S20042
Publisher:
Web IV Music Inc. - BMI
Ragmar Music Inc. - BMI
Time: 2:34
PIECE OF MY HEART
(Bert Berns, Jerry Ragavoy)
ERMA FRANKLIN
Produced By: Bert Berns
Arranged & Conducted By:
Gary Sherman
SHOUT RECORDS INC. 1650 BROADWAY, N.Y. N.Y.


SHOUT
S-221
#: S20043
Publisher:
Conrad Music -
BMI
Time: 2:12
BABY, WHAT YOU WANT ME TO DO
(Jimmy Reed)
ERMA FRANKLIN
Produced By: Bert Berns
Arranged & Conducted By:
Gary Sherman
SHOUT RECORDS INC. 1650 BROADWAY, N.Y. N.Y.

METROMEDIA RECORDS

RADIO STATION
COPY
NOT FOR RESALE

MONO

MM-196
ZTSP 220782

1:52
Intro: :06
End: Fade
Zoftic Music,
Ltd. (BMI)



PLUG SIDE

NBF 7-12-71

MISTER (You're Gonna Lose Her)

- M. Chain -

MICHAEL CHAIN

Produced by Jackie Mills
For Wednesday's Child Productions
Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

METROMEDIA RECORDS

RADIO STATION
COPY
NOT FOR RESALE

MONO

MM-196
ZTSP 220783

2:23
Intro: :13
End: Fade
Zoftic Music,
Ltd. (BMI)



ROXY

- M. Chain -

MICHAEL CHAIN

Produced by Jackie Mills
For Wednesday's Child Productions
Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

TAMLA



STEREO
T 54259F A

© 1974 Jobete Music Co., Inc.
Jobete Music Co., Inc. (ASCAP)
62844-S
Time: 2:58

PRODUCED BY FREDDIE PERREN
ARRANGED BY FREDDIE PERREN, TOM SELLERS
In Album: "DON'T CHA LOVE IT"
T6-336 S1

PROMOTIONAL
NOT FOR SALE

MEX 62075

"GEMINI"

(F. Perren, C. Yarian, P. St. Cyr)

THE MIRACLES

℗ 1975 Motown Record Corporation/
Trademark Motown Record Corporation

TAMLA

© 1974 Jobete Music Co., Inc.
Jobete Music Co., Inc. (ASCAP)
62844-M
Time: 2:58

PROMOTIONAL NOT FOR SALE



MONO
T 54259F A

PRODUCED BY FREDDIE PERREN
ARRANGED BY FREDDIE PERREN, TOM SELLERS
In Album: "DON'T CHA LOVE IT"
T6-336 S1

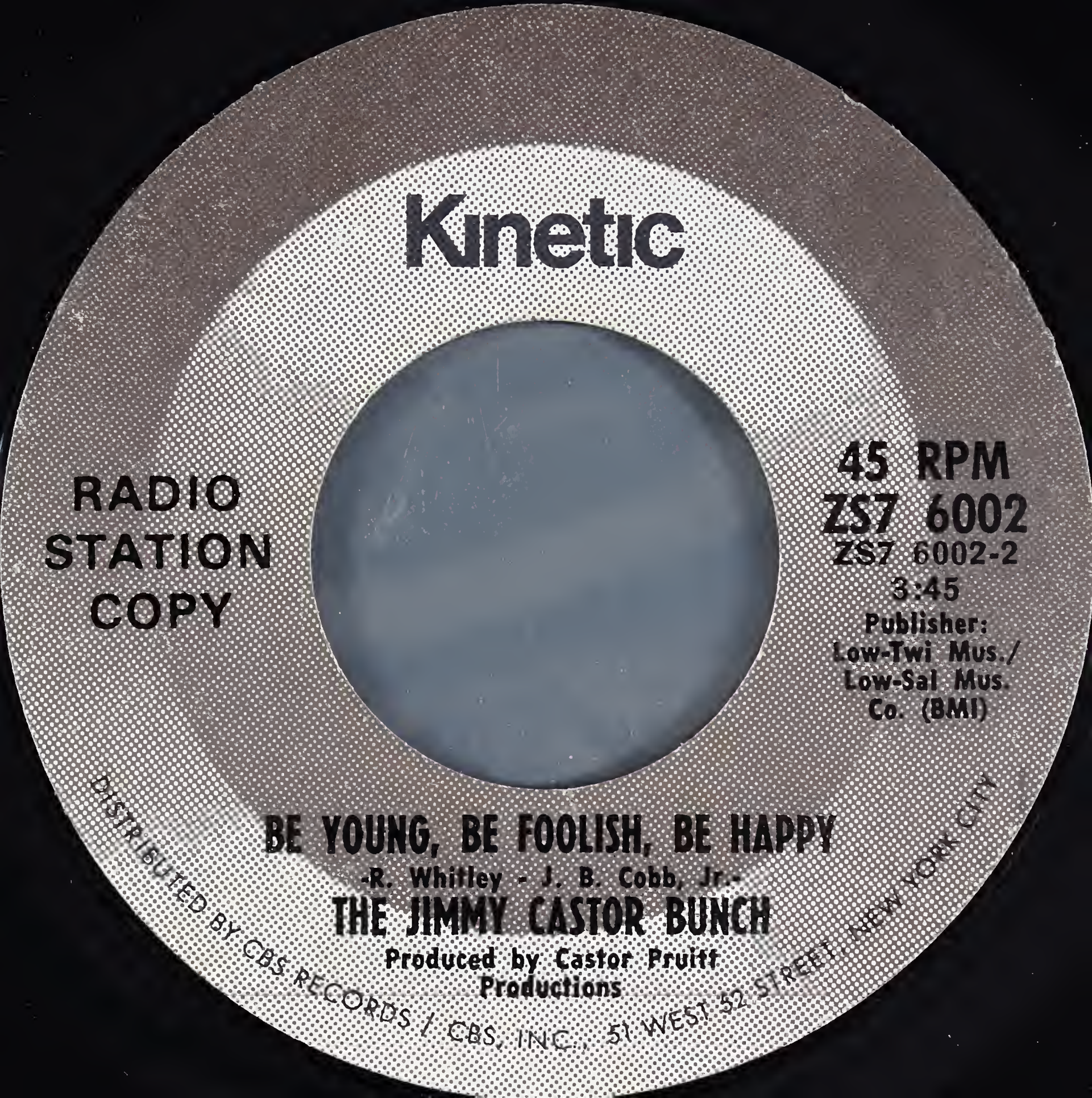
"GEMINI"

(F. Perren, C. Yarian, P. St. Cyr)

THE MIRACLES

℗ 1975 Motown Record Corporation/ Trademark Motown Record Corporation


Kinetic
RADIO STATION COPY
45 RPM
ZS7 6002
ZS7 6002-3
2:08
Publisher:
Jimpire Mus.
(BMI)
BAD
-J. Castor - J. Pruitt - G. Thomas - D. Gibson-
THE JIMMY CASTOR BUNCH
Produced by Castor Pruitt Productions
DISTRIBUTED BY CBS RECORDS / CBS, INC. - 51 WEST 52 ST. NEW YORK, N.Y.


Knetic
RADIO STATION COPY
45 RPM
ZS7 6002
ZS7 6002-2
3:45
Publisher:
Low-Twi Mus./
Low-Sal Mus.
Co. (BMI)
BE YOUNG, BE FOOLISH, BE HAPPY
-R. Whitley - J. B. Cobb, Jr.-
THE JIMMY CASTOR BUNCH
Produced by Castor Pruitt
Productions
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019

Many Thanks, JERRY LEWIN
BOURNE CO.



M-1049S

BOURNE CO.
(ASCAP)
TIME: 3:42
STEREO

PROD. BY
PEPE EDERER

I'LL FIND NO ONE LIKE YOU

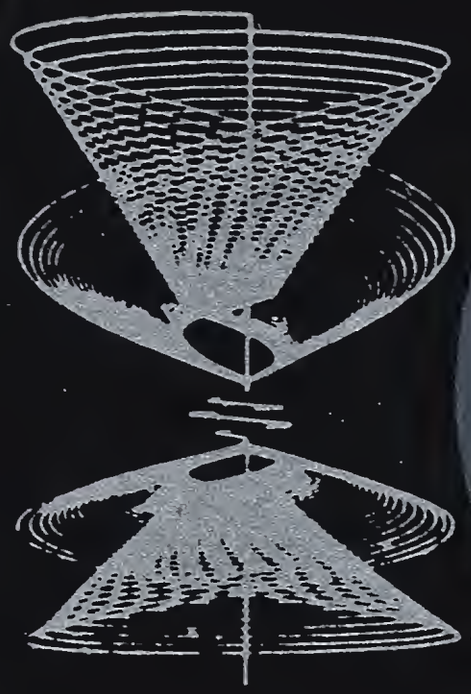
(Pepe Ederer-Gerd Gudera)

ROCKY TILL SINGERS

A4KS-0365

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019



M-1049S

BOURNE CO.
(ASCAP)
TIME: 2:55
STEREO

PROD. BY
PEPE EDERER

I TAKE A RING

(Pepe Ederer-Gerd Gudera)

ROCKY TILL SINGERS

A4KS-0366

TURKEY TALK

(Paul Robinson)

PROMOTION NOT FOR SALE



Robinson Prods.
Inc., BMI

2:25

5260

(EX50650)

DELL PAUL

AND ORCHESTRA

Arranged & Conducted by

Garry Sherman

Produced by

Robinson Productions, Inc.

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

HABANA

(Paul Robinson)

PROMOTION NOT FOR SALE



Robinson Prods.
Inc., BMI

1:47

5260
(EX50651)

DELL PAUL
AND ORCHESTRA
Arranged & Conducted by
Garry Sherman
Produced by
Robinson Productions,
Inc.

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.


LEE
INTERNATIONAL
JOHNNIE LEE
and His Silver Strings
Metropolitan
Music Co.
(BMI)
E.P. 45 rpm
(1-1001)
Lee INTERNATIONAL
ALOHA GUITAR
(Johnnie Lee)
HULA DRUMS
(Johnnie Lee)
4225 UNIVERSITY BLVD.
HOUSTON, TEXAS, U.S.A.


LEE
INTERNATIONAL
JOHNNIE LEE
and His Silver Strings
Metropolitan
Music Co.
(BMI)
E.P. 45 rpm
(2-1001)
SMOOTHLY WITH FEELING
(Johnnie Lee)
ONLY TO YOU
(Johnnie Lee)
INTERNATIONAL
4225 UNIVERSITY BLVD.
HOUSTON, TEXAS, U.S.A.


RCA VICTOR
47-6959
(H2PW-4465)
Sheldon Music
Inc., BMI
45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY
2845
THE DOLPHUS BIRD
(Jackie Kannon)
JACKIE KANNON
2:28
TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

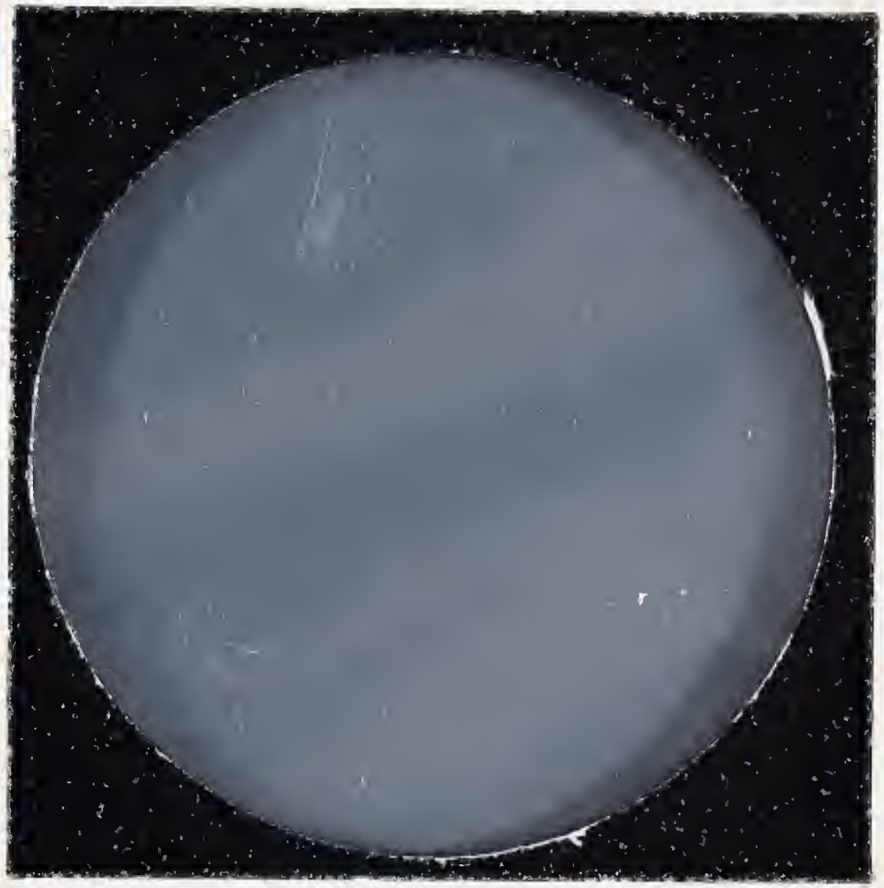

RCA VICTOR
47-6959
(H2PW-4466)
Stratton Music
Inc., BMI
45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY
2845
TELL ALL YOUR TROUBLES
(To Somebody Else)
(Artie Fields)
JACKIE KANNON
2:32
TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

LAURIE®

LAURIE RECORDS INC., NEW YORK

Record No.
3410

Shawliday Music/
Roznique Music
(BMI)



(U4km-9053)

Time 2:10

COME, COME

(M. Holiday)

THE CONGREGATION

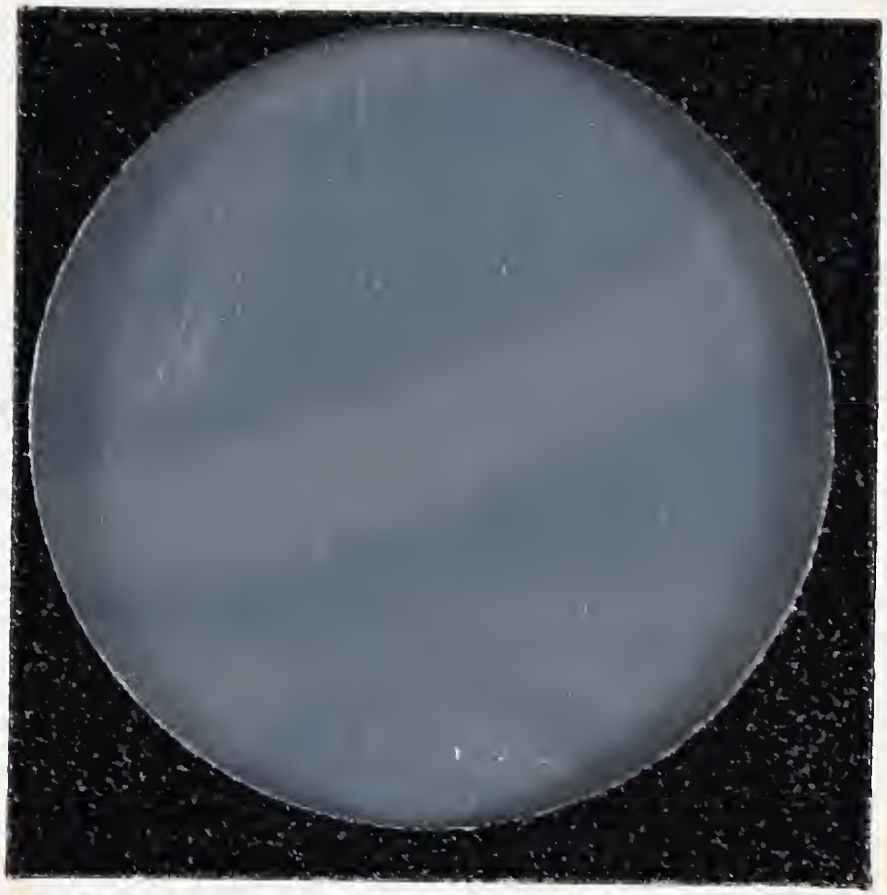
Arranged by Mickey Holiday
Prod. by J. Shaw & M. Holiday

LAURIE

LAURIE RECORDS INC., NEW YORK

Record No.
3410

Shawliday Music/
Roznique Music
(BMI)



(U4km-9054)

Time [illegible]9

THEME FROM COME, COME

(M. Holiday)

THE CONGREGATION

Arranged by Mickey Holiday
Prod. by J. Shaw & M. Holiday

date

RADIO
STATION
COPY



45 RPM
2-1642
JZSP 150490
2:05
Publisher:
Alstein Music
Publishers
(BMI)

OCTOBER 1969

GET IT FROM THE BOTTOM

-A. Smith - L. Smith - W. Wells-

THE STEELERS

Produced by Calvin Carter &
Al Smith for Torrid
Productions

©"DATE" MARCA REG. MADE IN U.S.A.

Specialty



PROMOTION ONLY
NOT FOR SALE

Teresa Music-
Venice Music
(BMI) 3:54
(Intro :15)

45 RPM
Produced by
Paul Stoop

DAYDREAM

(P. Stoop)

PAUL STOOP

725
(7069)


Specialty
PROMOTION ONLY
NOT FOR SALE
Teresa Music-
Venice Music
(BMI) 2:38
(Intro :09)
45 RPM
Produced by
Paul Stoop
KBX 1-13-
FRENCH INDIAN HILLS
(P. Stoop)
PAUL STOOP
725
(7070)


United States
records
Breezy Willow Music
& de Lory Music
(ASCAP)
Time: 2:22
Produced by
Fred Darian
PROMOTIONAL
COPY
1929
(US-203)
A & R Joseph
Van Winkle
Arr. de Lory
NOT FOR SALE
TROUBLE WITH A WOMAN
(Joseph Van Winkle - Dobie Gray)
THE CAMPTOWN SINGERS

United States

records

Oso Music &
Alger Music
(ASCAP)
Time: 2:38
Produced by
Fred Darian

PROMOTIONAL
COPY

1929
(US-204)
A & R Joseph
Van Winkle

NOT FOR SALE

TONI

(Joseph Van Winkle)

THE CAMPTOWN SINGERS

renee



REP 3004
(RM 22198)
MONO
Elmac Music
(BMI)
Time: 3:30
Produced by
Midnight Movers
Unltd./
Executive Producer:
Geo. Patterson for
Robert McElroy
Productions

℗ 1972. PIP
RECORDS, INC.

FOLLOW THE WIND
(PART I) INSTRUMENTAL
(Dimp Paco · X. Smith · C. Pope · J. Jim)
MIDNIGHT MOVERS
UNLTD.

DISTRIBUTED BY P I P RECORDS • A DIVISION OF PICKWICK INTERNATIONAL, INC.

renee



REP 3004
(RS 22199)
STEREO
Elmac Music
(BMI)
Time: 3:30
Produced by
Midnight Movers
Unltd.
Executive Producer:
Geo. Patterson for
Robert McElroy
Productions

℗ 1972, PIP
RECORDS, INC.

FOLLOW THE WIND
(PART II) INSTRUMENTAL
(Dimp Paco · X. Smith · C. Pope · J. Jim)
MIDNIGHT MOVERS
UNLTD.

DISTRIBUTED BY PIP RECORDS • A DIVISION OF PICKWICK INTERNATIONAL, INC.

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



Stellar Music
BMI
2:54

QU 103
(70-L-1288)

★

TAKE THIS LETTER MARIA

(Greaves-Rowlands)

JAN DALEY

Prod. By Peter Daniels
Arr. By Bob Florence

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



BNP Music Publ.
ASCAP
3:30

QU 103
(70-L-1289)

LET ME LOVE YOU

(FOR TODAY)
(Daniels-Dresbach)

JAN DALEY

Prod. By Peter Daniels
Arr. By Bob Florence

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

GATEWAY
RECORDINGS, INC.

1031-45-737-A
Time 2:25
45 RPM

45-737
Irving Berlin Music
ASCAP

DEE JAY D.J.

NOT FOR SALE

ALL ALONE PART 1.
(I. Berlin)

HAROLD BETTERS
Arr. By Harold Betters

GATEWAY
RECORDINGS, INC.

1031-45-737-B
Time 2:32
45 RPM

45-737
Irving Berlin Music
ASCAP

DEE JAY

NOT FOR SALE

ALL ALONE PART 2.
(I. Berlin)

HAROLD BETTERS
Arr. By Harold Betters

ARIEL RECORDS



E.B. Marks
Music Corp.
BMI
Time: 2:07

AR 500
(AR 500 - A)

MÁH-NÁ-MAH-NÁ

(Piero Umiliani)
From The Movie "Sweden Heaven And Hell"
AVCO EMBASSY RELEASE
Distributed by Musicor Records
New York, N.Y.

ARIEL

RECORDS



E.B. Marks
Music Corp.
BMI
Time: 2:33

AR 500
(AR 500 . B)

YOU TRIED TO WARN ME

(Piero Umiliani)
Theme From The Movie
"Sweden Heaven And Hell"
AVCO EMBASSY RELEASE
Distributed by Musicor Records
New York, N.Y.

THE BLACK CROWES

PRODUCED BY
GEORGE DRAKOULIAS
Executive Producer: Rick Rubin

7-19245-A
3:08
(Album Version)





Irving Music, Inc. BMI

From the
Def American album
SHAKE YOUR
MONEY MAKER
(DEF/4/2-24278)

HARD TO HANDLE

(Redding/Isbell/Jones)

℗1990 Def American Recordings, Inc.

THE BLACK CROWES

PRODUCED BY
GEORGE DRAKOULIAS
Executive Producer: Rick Rubin

7-19245-B
3:02







Enough To Contend
With Songs/
Def USA Music, Inc.
BMI

WAITIN' GUILTY

(R. Robinson/C. Robinson)

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LAURIE®

LAURIE RECORDS INC., NEW YORK

RELEASE

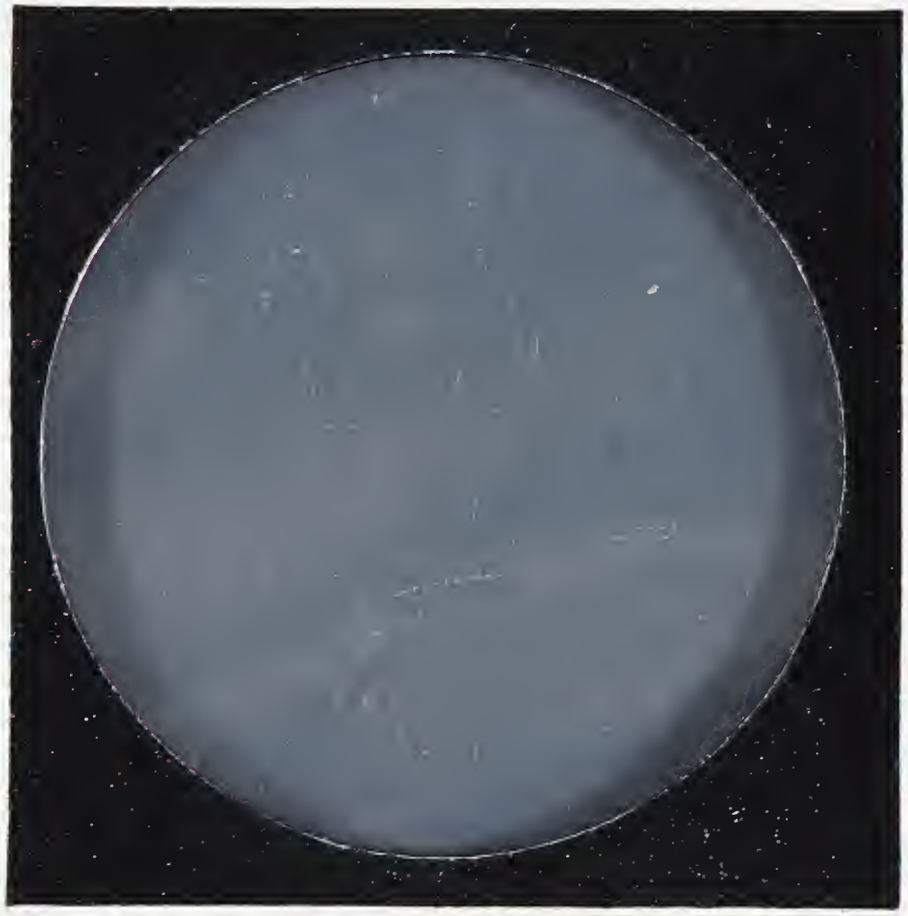
RELEASE

RELEASE

RELEASE

Record No.
LR-3559
First Love
Music
BMI

STEREO
Time: 2:44
A4KS-0068
ARR. BY
JOHN ABBOTT



MIDNIGHT MAGIC MAN
(H. Hunter-N. Levenson)

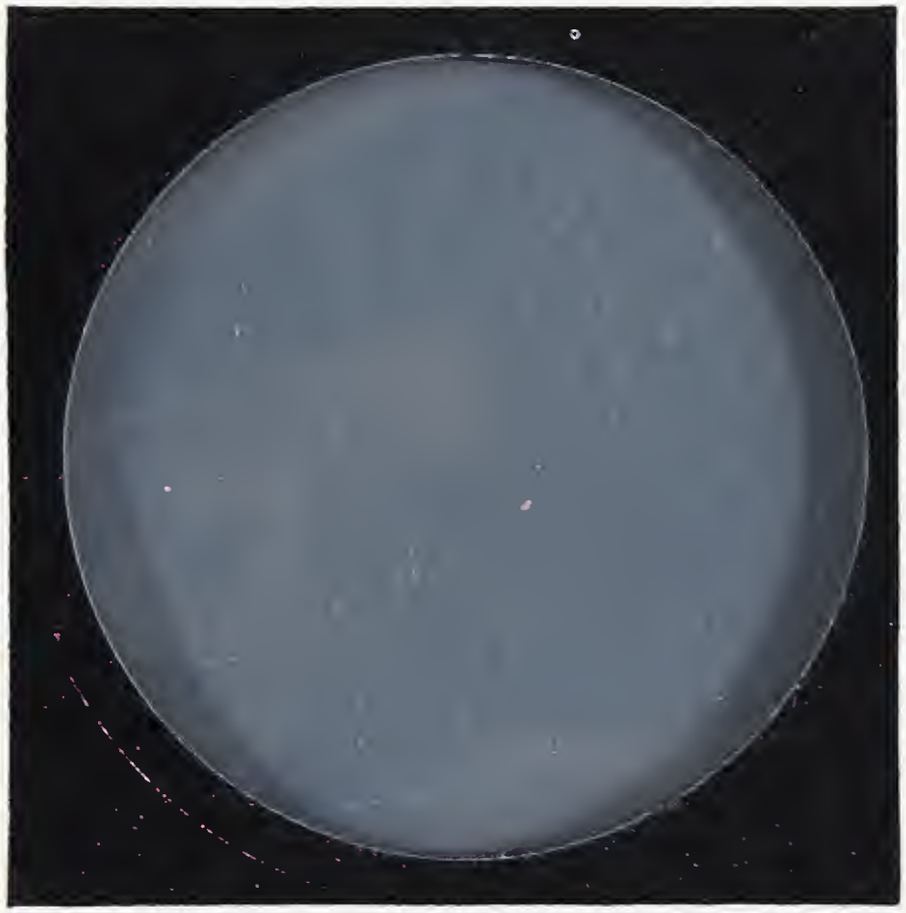
FRANKLYN CIRCLE

PROD. BY NEIL LEVENSON
& HANK HUNTER IN ASSOC.
WITH LAURIE PROD.

RELEASE AN ANG

LAURIE©

LAURIE RECORDS INC., NEW YORK



Record No.
LR-3559
First Love
Music
BMI

STEREO
Time: 2:39
A4KS-0069
ARR. BY
JOHN ABBOTT

THEME FROM MIDNIGHT MAGIC MAN

(H. Hunter-N. Levenson)

FRANKLYN CIRCLE

PROD. BY NEIL LEVENSON
& HANK HUNTER IN ASSOC.
WITH LAURIE PROD.

RELEASE AN ANG

LAURIE©

LAURIE RECORDS INC., NEW YORK

RELEASE ADVANCE

RECORD NO.
LR-3560 DJ
A4KM-0121
First Love
Music (BMI)



Produced by
Neil Levenson
& Hank Hunter

Time: 2:14

NBF 7-12-71

ADVANCE RELEASE

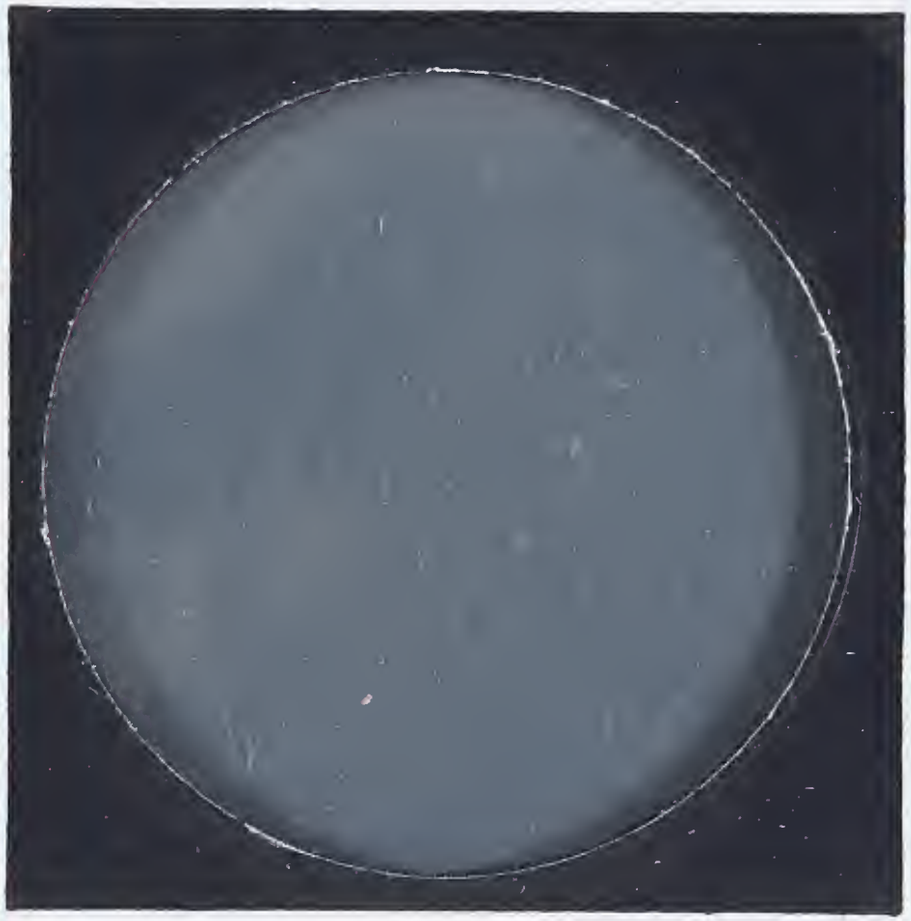
HOT PANTS DANCE
(H. Hunter-N. Levenson)
EDDIE, DENNIS & MIKE
Arranged by Joe Falsia

LAURIE©

LAURIE RECORDS INC., NEW YORK

ADVANCE RELEASE

RECORD NO.
LR-3560 DJ
A4KM-0120
First Love
Music (BMI)



Produced by
Neil Levenson
& Hank Hunter

Time: 2:21

ADVANCE RELEASE

HOT PANTS, THEY COME IN PURPLE N'GREEN

(H. Hunter-N. Levenson)

EDDIE, DENNIS & MIKE

Arranged by Joe Falsia

XELA
Records
Stereo
21901

For Sandra with love
From your P.P.
Alex
2-8-80

ALEX Y SU ORQUESTA
PIENSO EN TI



Ed Leardo

Cantante Versatil que a estado Cantando con mi orquesta desde su Funtacion. Este cantante panameno Que a gustado mucho en los cirgulos Latinos, con su estilo sin igual. Su Manera de interpretar los Boleros es Algo unico. Ed Leardo A cantado con la orquesta de "Pacheco" Y varias orquestas internacionales. Ed Leardo a viajado a varios Paises de centro Y sur America en donde a gustado su estilo. Siempre se esta preparando para el futuro musical. Ed Leardo a trabajado en teatros en New York, Y televicion.

Ed Leardo

Alex Blake trombonista panameno a Trabajado con Victor Boa, Armando Boza, Clarence Martin, Marselino Alvarez, Charley Palmiere, Mon Rivera, Kako Y Muchas otras orquestas. Quiero presentar un nuevo estilo en interpretar el bolero. Lo llamo "Bolero Pop." es un estilo Lation Americano. Mi fundacion como musico fue con la orquesta del maestro "Victor Boa" un tremendo pianista y arrglista. Fue con el maestro Boa donde a quiri mis inspiraciones musicales. El maestro Boa tuvo mucha pasiencia con migo en mi debut como musico, Y a el lededico este L.P. "Pienso En Ti" y "Notas De Amor" son muy delicadas especialmente como lo canta Mauricio Amante. "Treistesas Del Ayer" Y "Suspirando" que canta Ed Leardo su interpretacion es con ternura y amor. "No Me Abandones Mas" y "Ven Junto A Mi" otra ves Mauricio Amante Demuestra que es un cantante con sentimiento y ardor. "Recuerdos" Y "Soy Feliz" que canta Ed Leardo es de recuerdo y felizidad en nuestras vidas. "En Ti Sequire Sonando" Y "Porque Te Di Mi Amor" que canta mauricio Amante su diccion y calor son inigualapres. Pienso y "Sabiendo Que" que canta Ed Leardo es pensar y saber lo que es lo mas bonito en el mundo. Los musicos interpretaron con sabor y gusto. Russell Blake que es mi hijo esta en el bajo. Adonis Leardo que es el hijo de Ed Leardo esta tocando bateria los dos con sus estilo pop. Eddy Martinez un pianista con sabor y gusto, Pichin Ramos un conquero con buenas ideas. Y asi esperoque el publico guste de mis inspiraciones.

Alex Blake



Mauricio Amante S.

Este cantante Panameno carinosamente lo llamo el cantante romantico. Mauricio Amante es otro cantante versatil que canta cinco idiomas. Canta en Espanol, en Ingles, en Italiano, en Fraces y en Portuques. Es un cantante que pone su corazon en sus interpretaciones son maravellosas y de buen gusto. Mauricio Amante a cantado con la orquesta de ruperto Johnson y muchas otras. Mauricio Amante a viajado tambien a Centro y Sur America en donde su interpretacion y su estilo a gustado mucho. Amante se a presentado en varios programas de telivicion en donde su estilo gusto mucho. Si el mensajero es amor Mauricio Amante es el mensajero.

Mauricio Amante

1. Trombone and leader Alex Blake
2. Trombone Howard Levy
3. Trombone Ardie Simmons and Claude Spiro
4. Trombone Steve Torre
Bass Russel Blake
Piano Eddy Martinez
Drums Adonis Leardo
Cantante Ed Leardo
Cantante Mauricio Amante
Conga Pichin Ramos

Side A

1. Pienso en Ti 3 25
Alex Blake
2. Notas de Amor 2.10
Alex Blake
3. No Me Abandones Mas 3:20
Alex Blake
4. Porque Te Di Mi Amor 1 45
Alex Blake
5. En Ti Sequire Sonando 2:45
Alex Blake
6. Ven Junta a Mi 3:20
Alex Blake

SIDE B

1. Tristesas del Ayer 3 25
Alex Blake
2. Sabiendo Que 3:10
Alex Blake
3. Pienso 3:15
Alex Blake
4. Soy Feliz 2 35
Alex Blake
5. Suspirando 3.10
Alex Blake
Reguerdos 3:10
Alex Blake

Letra Y Musica Arreglos de Alex Blake
Recorded April 6 & 7 1979
Angel Sound Studio 1576 Broadway N.Y.

Manufactured by Rite Record Productions
9745 Mangham Drive Cincinnati, Ohio 45215

Produced by Alex Blake
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Kelabex Publishing Company

Sandy Hook RECORDS
DISTRIBUTED BY RADIOLA

S.H. 2088
Sandy Hook Release No. 88

BORN TO DANCE!

with Eleanor Powell

and
James Stewart
Virginia Bruce
Frances Langford
Sid Silvers

Original 1936 Soundtrack Recordings



EASY TO LOVE, I'VE GOT YOU UNDER MY SKIN
and other hits by COLE PORTER!

Sandy Hook Records
Box C Sandy Hook, Conn 06482

S.H. 2088
Sandy Hook Release No. 88
℗1984 Sandy Hook Record

BORN TO DANCE!

with Eleanor Powell

and James Stewart, Virginia Bruce, Sid Silvers, Frances Langford, Una Merkel, Buddy Ebsen, Raymond Walburn.

ORIGINAL 1936 SOUNDTRACK RECORDINGS OF THE COLE PORTER SCORE!

"Born to Dance" is an unforgetable compilation of song and dance in the classic Hollywood tradition. It makes it's long awaited appearance on record for the first time, and hosts an array of dazzling talent. This lavish score is by the most sophisticated composer and lyricist in America, Cole Porter.

The story concerns Nora Paige (Eleanor Powell) who gets a job in the Lonely Hearts Club in New York City from Jenny Saks (Una Merkel), who is in charge of the club. Jenny married her dancing partner, Gunny Saks (Sid Silvers) in a marathon contest but he enlisted in the navy two days after their marriage so she has kept their child a secret from him.

Nora meets Ted Barker (James Stewart) in the club and they fall madly in love but their romance is broken when Lucy James (Virginia Bruce) visits Ted's ship for publicity pictures. The musical comedy star's dog falls overboard and Ted rescues it, much to the delight of Lucy's press agent who makes a romance story out of the whole affair. Nora reads about it in the paper and refuses to see the broken-hearted Ted who arranges for Nora to get into Lucy's show as the latter's understudy without either girl knowing he was the instigator.

Lucy is now infatuated with Ted who says he objects to the publicity, Lucy tells her press agent that she won't open the show if another line goes into the paper. Lucy adds that she is really serious and would like an excuse in order not to have to appear in the show. The night before the opening Ted phones the leading Broadway columnist an especially concocted story about Lucy and himself, the next morning this story appears in the papers, and Lucy walks out on the show. Nora steps into her part and is a sensation. Jenny has known about the plot all along, and she tells Nora the truth. Nora and Ted are happily united.

Meanwhile, Jenny has decided that she loves Gunny. She tells him so and also about their child. He is overjoyed, but then grows disconsolate, for he has just joined up for another four years.

The plot also includes the talents of Frances Langford and Buddy Ebsen with the United States Navy as it's background.

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2. Parts of these recordings may have some surface noise and scratch. This is not a defect of the recording you are playing.
3. These records are not licensed for broadcast. Sandy Hook Records are personally re-mastered by

Michael Pophore

"None genuine without this signature"



Side A

1. Overture
   Rolling Home ..... James Stewart, Buddy Ebsen, Sid Silvers, The Foursome Quartet
2. Rap-Tap On Wood .... Eleanor Powell, The Foursome Quartet
3. Hey Babe, Hey ..... James Stewart, Eleanor Powell, Una Merkel, Frances Langford, Sid Silvers, Buddy Ebsen
   Entrance of Lucy James ..... Male Chorus
4. Love Me, Love My Pekinese ..... Virginia Bruce
5. Easy to Love ..... Raymond Walburn, James Stewart, Eleanor Powell

Side B

1. I've Got you Under My Skin ..... Orchestra conducted by Alfred Newman
2. I've Got You Under My Skin (reprise)..... Virginia Bruce
3. Easy to Love ..... Frances Langford, Buddy Ebsen
4. Love Me, Love My Pekinese ..... Eleanor Powell (tap-dance)
5. Swingin' the Jinx Away ..... Frances Langford, Buddy Ebsen
6. Swingin' the Jinx Away(reprise) ..... Eleanor Powell
   Easy to Love (reprise) .. James Stewart, Buddy Ebsen, The Foursome Quartet

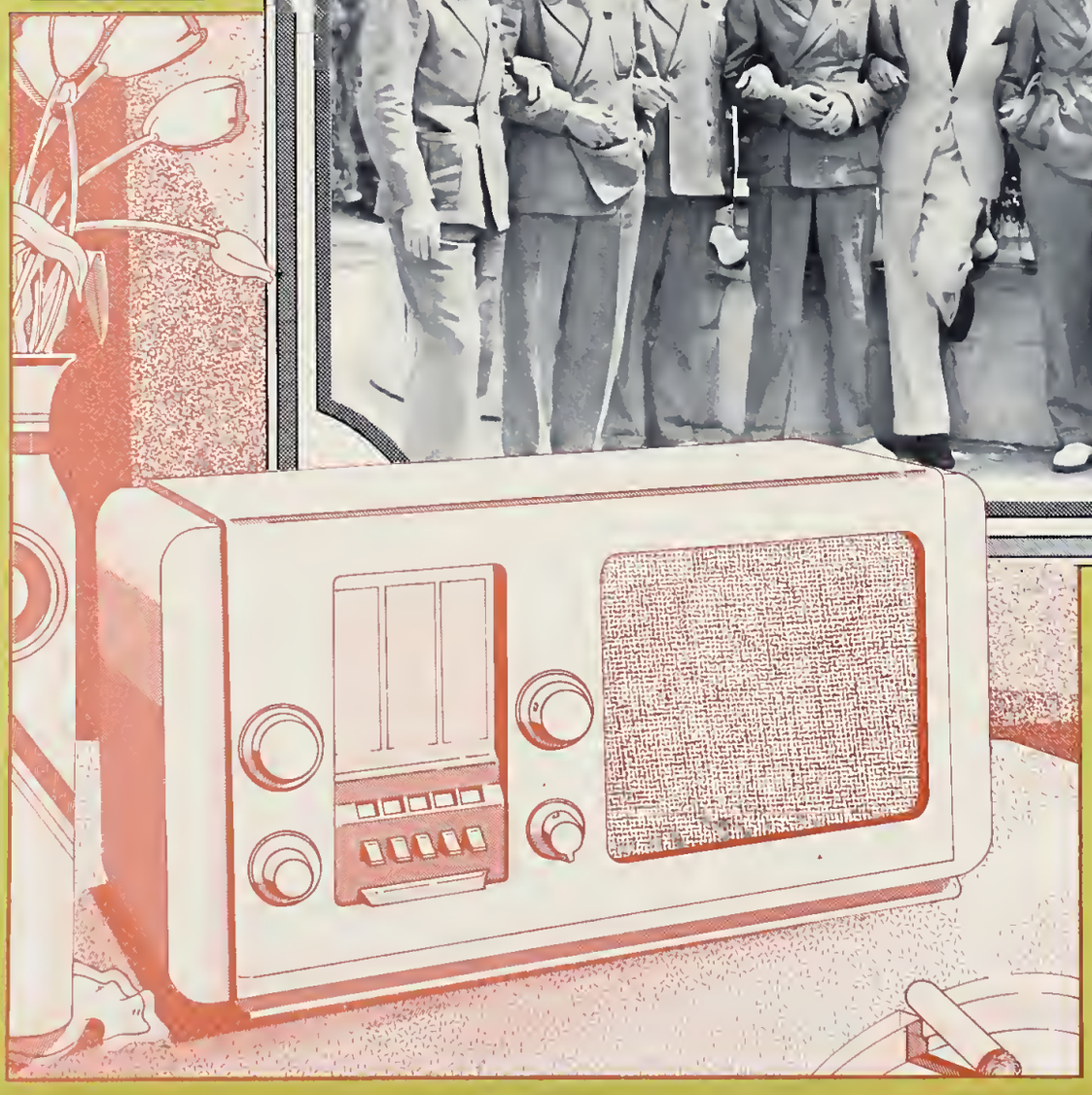
LONDON

RADIO YEARS

16

DICK JURGENS and his ORCHESTRA 1937/9





DAYDREAMS COME TRUE AT NIGHT
WHISPERS IN THE DARK
A SAILBOAT IN THE MOONLIGHT
I'VE GOT A POCKETFUL OF DREAMS
STOP, YOU'RE BREAKING MY HEART
THE MERRY-GO-ROUND BROKE DOWN
and others

Not licensed for export to U S A., Canada, Mexico or Japan

MONO HMP 5046

RADIO YEARS

DICK JURGENS and his ORCHESTRA 1937/9

Probable Basic Personnel
Art Alevoli or Eddie Kuehler, Lou Vacca, Stan Noonan (Trumpets)
Harold Winder, (Trombone)
Bob Lee, Jimmy Shevenko, Floyd "Cookie" Adams, Carl Brandt, (Saxophones)
Ronnie Kemper and Lou Quadling (Pianos)
Art Modell (Bass)
Al Grimes (Drums)
Eddy Howard (Guitar)
Doubling On Violin: Stan Noonan, Carl Brandt
Arrangers: Carl Brandt, Lou Duadling

In the 1920's and 1930's the dream of every hometown young man with a horn who played for a Saturday night dance at the local firehouse was the same. He would lead his own band at the biggest dance hall in town; he and his band would be discovered there by an out-of-town etarmaker who just happened to drop by one night; the band would make records, be heard by millions on network-radio broadcasts, his name would appear on the marquees of Chicago's Aragon Ballroom, New York's Paramount Theatre, the roof of the Hotel Astor; little girls with autograph books would follow him down Broadway. That was the dream, to ba the leader of a name band, and the name on the bass drum and on the music stanos was yours I know. i also dreamed that dream.

What happened to Dick Jurgens fits that dream so well that it sounds more like the script for a Dick Powell musical than a real story. Born in Sacramento in 1910, Dick, who played trumpet, and his brother Will, who played saxophone, joined with half a dozen kids in the neighborhood to form a dance band. By 1924 they were playing summers at Lake Tahoe, still a campground in those days, where they received room and board and $50.00 a month as a summer dance band with extra duty as garbage men during the dey. Three years later the nine-piece band landed its first big job at Sacramento's Travellers Hotel, and by 1933 they followed Anson Weeks' band into the best hotel in town, The Senator.

One night Jimmy McCabe, who hired the bands for the St. Francis Hotel in San Francisco, heard the boys and offered them four weeks at the St. Francis. "Except that you've got to hire more guys," McCabe told Jurgene. "You'll be following Ted Fio Rito."

That was the big break. The Jurgens band opened at the St. Francis with four saxophones, three trumpets, one trombone, piano, bass and drums Their singer, e young Sacramento friend of Jurgens' namad Eddy Howard, knew a few guitar chords, so he became tha guitar player. The band did so well at the St. Francis it stayed for seventeen weeks, and by then it had become a polished, professional group. But with only a couple of changes, the same band ramained together for the next decade, and, if that doesn't sound like a hometown trumpat pleyer's dream come true, Dick Jurgens even wrota the music for the theme song, **Day Dreama Coma Trua at Night** and his girlfriend wrote the lyrics.

The Jurgens band in the 1930's included Bob Lee, Jimmy Shevenko, Floyd "Cookie" Adams and Carl Brandt, saxophonee; Art Alevoli, Lou Vacca and Stan Noonan, trumpete; Harold Winder, trombone; Ronnie Kemper, pleno, Art Modell, base; Al Grimes, drume, and Eddy Howard, guitar. Stan Noonen end Carl Brandt also doubled on violine. Jurgens, who had played lead trumpet in the band's early days, injured his lip in an accidant in 1928. While he could no longer handle first trumpet parte, he did join the braes section now and then. Arrangements were written at first by Jurgens and Carl Brandt. When the MCA agent who booked the band suggeeted another arrenger, Lew Quedling, Jurgena used Quadling on piano. He could not fire Ronnie Kemper, hie hometown friend, so he continued to use two pianos. Will Jurgens became the band manager. Later, Eddie Kuehler from Denver replaced Stan Noonan as the band'e lead trumpet player. Vocals were handled by Eddy Howard and Ronnie Kemper, as well ae Stan Noonan, and out of tha antire group tha Sacramento contingent included, baeidee Dick and Will Jurgene, Howard, Kemper, Al Modell, Carl Brandt and Bob Lae.

"We ended up with three of the best locations in the country," Jurgena recalle. "We played six monthe a year at the Aragon Ballroom in Chicego. Summere we played Elitch Gardena in Denver and the Caeino on Catalina leland off tha coast of eouthern California. It was a down-the-middle band. It had a beautiful ensemble sound. Claude Thomhill, Les Brown and other band leaders used to come to listen to the band in Chicago and to wonder how we got that big sound with so few guys. We got it because we'd played together so long, and because we practiced. We breathed together, we listened to each other, we even lived together. We had twelve guys who stayed together for fourteen years. We used few gimmicks, featured few soloists, but we tried to play good dance tempos. At the Aragon there were jazz bands who could come in for one night and do great business, but they couldn't last a week. We called our style "full," and essentially we never changed it. We used Carl Brandt's baritone saxophone as a bottom. We put in celeste and piano solos for contrast, and we paid attention to dynamics. We had a band that loved what it was doing, took pride in it. Even the singers phrased with the band."

The Jurgens band appeared first on records in 1934 when they recorded for Decca. They continued on Vocalion and on Columbia until 1943 when the band broke up because of the war. They were heard regularly on the Mutual radio network out of Chicago and San Francisco, and they got their share of sponsored radio shows. In short, they did it all. The sides in this album, however, recorded between 1937 and 1939, were originally made as radio transcriptions for broadcast only. The 16-inch discs, recorded in Hollywood, were never released for public sale, and when Jurgens joined me racently to listen, he had not heerd them since they were recorded.

This is what he had to say as we listened.

Day Dreama Coma Trua at Night: "I wrote that melody while I was taking a junior-college exam. My girl, Jeanette Brown, wrote the words, and it became our theme. When the announcer heard the trombone glissando, he'd say, 'Here's that band egain,' and we were on the air. A friend of mine had a celeste etored awey. It was a Mustel, a fine French instrument, and we carried the celeste around on wheels wherever we played."

Whispers in Tha Dark: "Eddy Howard was twenty-three when we recorded this. It's a Carl Brandt arrengement, and I think I'd have played it a little elower today."

Ma, Myaalf And I: "The trumpet player, Stan Noonan, sings the vocal. He later joined the San Francisco Opera Compeny where he remained for meny yeers. He sang the rhythm tunes for us. We were about the only band in those days without a girl singar, but we didn't need one. We hed such good-looking guys in the band the girls would flock eround. After Eddy Howard left the band in 1940 I hired a girl who lasted two weeks. The Aragon dencers didn't like to hear a girl with the bend. I guess we were e pretty sexy band."

Gona with Tha Wind: "Eddy wes singing higher in those deys, but he could sing anything. It was difficult to mike the celeste and the two violins in e big place like the Aragon. I used to carry my own little four-channel control board so I could turn the mikes up myself."

There'e A Brand Naw Pictura In My Pictura Frama: "That's Ronnie Kemper singing. He always hummed when he played the piano, so I talked him into singing now and then."

Thia May Ba Tha Night: "I think these were the first recordings Eddy Howard ever made. He was e natural singer. He could jump out of bed and start singing. No warm-up necessary."

A Sailboat in Tha Moonlight: "Bob Lee hed the biggest sound on a tenor saxophone I ever heard. He never worried about speciel mouthpieces. He just blew, but when we wrote an obbligato for him, he could be heard over the whole band. And Eddy Howard learned to phrase the way Bob played."

Swamp Fira: "That's Jimmy Shevenko on tenor sax. We used to call him The Mad Russian. He never got much chance to play eny jazz with us, but when he did ha made the most of it. Lou Vacca plays the trumpet solo."

Side One:

1. **DAYDREAMS COME TRUE AT NIGHT** Thama Jurgens-Freed
2. **WHISPERS IN THE DARK** Vocal: Eddy Howard
   Robbin-Hollander
3. **ME, MYSELF AND I** Vocal: Stan Noonan
   Gordon-Roberts-Kaufman
4. **GONE WITH THE WIND** Vocal: Eddy Howard
   Wrubel-Magidson
5. **THERE'S A BRAND NEW PICTURE IN MY PICTURE FRAME**
   Vocal: Ronnie Kampar Franklin-Friend
6. **THIS MAY BE THE NIGHT** Vocal: Eddy Howard
   Gordon-Revel
7. **A SAILBOAT IN THE MOONLIGHT** Vocal: Eddy Howard
   Lombardo-Loeb
8. **SWAMP FIRE**
   Mooney-Taylor

Side Two:

1. **I'VE GOT A POCKETFUL OF DREAMS** Vocal: Eddy Howard
   Monaco-Burke
2. **DON'T LET THAT MOON GET AWAY** Vocal: Eddy Howard
   Monaco-Burka
3. **STOP, YOU'RE BREAKING MY HEART** Vocal: Stan Noonan
   Koahler-Lana
4. **WILL YOU REMEMBER TONIGHT TOMORROW**
   Vocal: Eddy Howard Friend-Franklin
5. **IN A SENTIMENTAL MOOD**
   Ellington-Mills
6. **THE MERRY-GO-ROUND BROKE DOWN** Vocal: Eddy Howard
   Friand-Franklin
7. **HARBOR LIGHTS** Vocal: Eddy Howard
   Kennedy-Williams
8. **KING PORTER STOMP**
   Morton

I've Got A Pockatful of Dreama: "We were always playing in keys with five or six sharps or flats. That's what Carl Brandt wanted, but, if you play an instrument, you know how tough those keys were."

Don't Let That Moon Gat Away: "That's a tune I've completely forgotten. It's Eddy Howard, of course, on both this and **Pockatful ot Dreama**. Both this number and **I've Got A Pockatful Of Dreama** were from the 1938 Bing Crosby movie, Sing You Sinners."

Stop, You're Braaking My Haart: "Stan Noonan is the vocalist. Often bands would be handed tunes to play for recording sessions. This must have been one of those occasions because I've forgotten it."

Ramamber Tonight: "Eddy Howard could make a lyric sound like poetry, couldn't he? He sang so pretty we didn't care how he sounded on guitar."

In A Santimantal Mood: "Now there's a surprise. We rarely played an instrumental ballad with so many singers in the band. It's Bob Lee again on tenor with Lou Vacca on the trumpet solo."

Tha Marry-Go-Round Broka Down: "Everybody got into thie one. Eddy and Ronnie Kemper, Art Alevoli and aven ma. Dave Franklin, one of the writers, brought the song to me, and it became a huge hit."

Harbor Lighta: "This brings back memories. The song was brought to me while we were pleying on Catalina. It was perfect for that scene. The Casino overlooked Avalon harbor with all the boats and a long ramp leading up to the roof where we played. We used to begin at 8:30 by going out to the porch to play **In A Littla Spanish Town** and **Avalon** as a call to the dancers. All the boats would blow their horns and blink their lights as the people began to walk up the ramp to the ballroom. You can imagine how **Harbor Lighte** suited that setting."

King Porter Stomp: "Lou Vacca is the trumpet soloist. Jimmy Shevenko plays the clarinet solo. Imagine hearing all this after forty years. I'd like to listen to them all again."

And so the dream of the hometown young man with a horn came true. In 1943 Jurgens joined the Marines as a radio operator, but even the Marines couldn't change the script. Instead of following them into foxholes, Dick was ordered to form the first entertainment unit in the Marine Corps. He and his brother were given thirty talented performers, two planes, and told to take the show to every Pacific Island. The group was chosen as the best military entertainment unit in the South Pacific, sent to play for President Truman, and in 1947 promised discharges if they would make one last cross-country tour.

The Jurgens brothers reorganized a band to open at the Claremont Hotel in Berkeley. Then back to the Aragon in Chicago, where the band continued its regular stand until 1956, long after most big bands had joined the dinosaur as an extinct species. By that time, Jurgens, who did not marry until 1949, had two young children ready for school. For a time he ran a company which manufactured Geiger counters. Then, in Colorado Springs, he went into the hi-fi business until he returned in 1965 to Sacramento.

But still the dream persisted. In 1969 Jurgens, who should have been thinking of retirement, was asked to form a band to open at the Willowbrook, a club twenty-two miles southwest of Chicago's Loop. Again he played for Chicago dancers until 1974.

Today Dick Jurgens, looking tan and fit and handsome enough to get right back on the bandstand, has finally retired in Sacramento where it all began. "I'd like to make the rounds one more time," he says, "but you can't get the guys to leave town any more. And I don't blame them. I was lucky to have had it all for so long. I wes proud of thet band and now that I hear it again I still am."

Irving Townsend

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No 3 in C Major
No 4 in E Flat Major



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DORIAN GREYSKULL
Wait for me, my special friends. I'll be true. O, hand and thumb. The starry eyes look back inside. Take my hand until it's done. The starry night. The fading fades. I'm hung down in handy love and you're kidding on the square. I'm hard worn for handy love, but there's no-it's body there. It's a wonderful, wonderful, wonderful, wonderful world.
So if you've got the feeling (and I've got the feeling that you've got the feeling) you better let it pass.

You're thinking of how you grew up there. You're thinking of raising you're pups there, but the only disease that you ever caught still lingers on and on. . .

So listen to the sound of rain falling down and get back to it. Call it what you will.

CONSTANT COMMENT
Don't ask me why I'd rather die than find a a way towards you. I'd be alone anyway. So if you'd like to alarm me, say: A) trouble, B) trouble; A) trouble B). I saw it; who can't watch it? Itts
It's crawling up you're windowpane. It nearly drove me. It nearly drove me insane!

OOPS! ALL BERRIES
You might as well sell anything you'd rather, give way away, whatever they'd like to pay. I can't explain it --but if I could--then you'd know that I like what is good and I "get" what I should. A swollen cell swells; and I'm a bored bore. I'm back again.
Fin. I love it when they roll the ending in, but then what rolls in? It's getting hard to remember. It's even harder to say. Friday. Friday. Friday sells. You're rolling; you roll in place. You've a real good time; you've a real good face. You've a real good face; you'll have a real bad time. I'm back again.

PREVAILING FORCE
A Shriracha Mato with a Pomern. It's the REd Eye of a Bull's Eye. I just stopped my Taureg on an IPA. I just stopped my Taureg on a--
If they've got a hold on you I hope it's not too tight, because this prevalent force owhoa oh, oh, oh, Whoa! Itts not been ratified and it's driving me off course. It's so revealing that I can't stop feeling cheap.

ANN COULTER
When you need to rest, I'll repair to the canyon. You cant return to the earth... you WON'T return to the earth? YOu mii
You might be riding on a flight to Kabul. You may be free to be witty, you may be free to be girly, but you will never be free not matter how hard you try.

You won't return to the earth. UPN-if-you-can-try-now you are night-riding on a flight to Kabul. Say it, let it hang from the crown. Feel it, I want to hear it now.

PALM SPRINGS
Every door I'm opening is opening for you, too.
Every weight I've lifted had shifted away from you. There's a light on the edge of Palm Springs tonight, and if only I could leave all night. . .
The wire from the maker's mind, can you feel it? It tugs so kind while the will to burn leaves your eyes and enters mine.

TRISH
If I could have one wish, you'd name you daughter Trish. That girl...
She stole my car and took my name for a ride through the mud.
BLack MUd!
Then she got a room for my name to take a separate Seperate Shower.

SIS BOOM BAH! TEENS TEENS
Sis Boom Bah! ;t
Sis boom ha
Sis boom bah teen!
Sis boom bah teens!
They're mean and green, those sis boom bah teens.
You can play along, but dont even dream of winning.
Sis boom bah teen!
Sis boom bah teens!
We wre
We were running through the graveyard. We could barely keep our hearts together and I was scared that the graveyard would take all of my friends.
WE ARE FLUNKING OUR GEDS!
WE ARE FLUNKING OUR G.E.D.s!
SJis
Sis Boom Bah teen!
Sis boom bah teens!
We're in the graveyard!
Sis boom bah teens! It's a scary scene, but we won't even dream of leaving. S.B.B.T!

thanks to Bob Ness and Leah Paxton and Emily Kindall and Zach Hodge and Inyang Edeho-Eket and Alex Barnett and everyone else.

BRET GAND IS DEAD is Chip Hamlett, Bret Koontz Liam Warfield, Donny Schroader, and John Wheatley.

Made in 2007

Additional vocals by Ari Mejia Kirsten Anderson Kelly Carr

WHO PLAYED ON THIS ALBUM?
Bret Koontz- vocals, guitar, keys.
Chip Hamlett-bass, vocals, and something else.
Donny Schroader- Drums, vocals, keyds keys, and other things.

RESPONSIBILITY was engineered and produced and recorded in a red room by the railroad tracks by Donny Schroader. It was then mastered by Jason Deitz.

IN A SENTIMENTAL MOOD

Sylvia Syms

with

THE BERNIE LEIGHTON QUINTET



MOVIETONE RECORDS

Distributed by abc Records

in a sentimental mood

I'm a sucker for a sentimental song

I don't want to walk without you

keepin' out of mischief now

skylark

it's funny to everyone but me

you've changed

I can't face the music

here's that rainy day

an old piano plays the blues

PRINTED IN U.S.A.

71022 MONAURAL

Sylvia Syms

IN A SENTIMENTAL MOOD with THE BERNIE LEIGHTON QUINTET

MOVIETONE RECORDS
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Distributed by abc Records
1330 AVENUE OF THE AMERICAS NEW YORK N.Y. 10019

71022 MONAURAL
S 72022 STEREO

I'M A SUCKER FOR A SENTIMENTAL SONG	3:07	YOU'VE CHANGED	2:42
(Jim Lowe) • Davidson County Music — B.M.I.		(Carl Fischer-Bill Carey) • Melody Lane Pub., Inc. — B.M.I.	
I DON'T WANT TO WALK WITHOUT YOU	2:44	I CAN'T FACE THE MUSIC	2:52
(Frank Loesser-Jule Styne) • Paramount Music Corp. — ASCAP		(Ted Koehler Rube Bloom) • Remick Music Corp. — ASCAP	
KEEPIN' OUT OF MISCHIEF NOW	2:33	HERE'S THAT RAINY DAY	2:56
(Andy Razaf-Thomas Waller) • Mayfair Music Corp. — ASCAP		(Johnny Burke-James Van Heusen) • Burke and Van Heusen, Inc. — ASCAP	
SKYLARK	3:02	AN OLD PIANO PLAYS THE BLUES	2:42
(Johnny Mercer-Hoagy Carmichael) • George Simon, Inc. — ASCAP		(Don George-Steve Allen) • Crestview Music — ASCAP	
IT'S FUNNY TO EVERYONE BUT ME	3:18	IN A SENTIMENTAL MOOD	3:04
(Jack Lawrence) • M. Witmark & Sons — ASCAP		(Duke Ellington-Irving Mills-Manny Kurtz) • American Academy of Music — ASCAP	

Produced by George T. Simon

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The Legendary Art Tatum
ART TATUM
71021



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BENNY CARTER
71020 — S72020



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TOMMY DORSEY & ORCH.
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TOMMY DORSEY & ORCH.
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GLENN MILLER & ORCH.
71003 — S72003



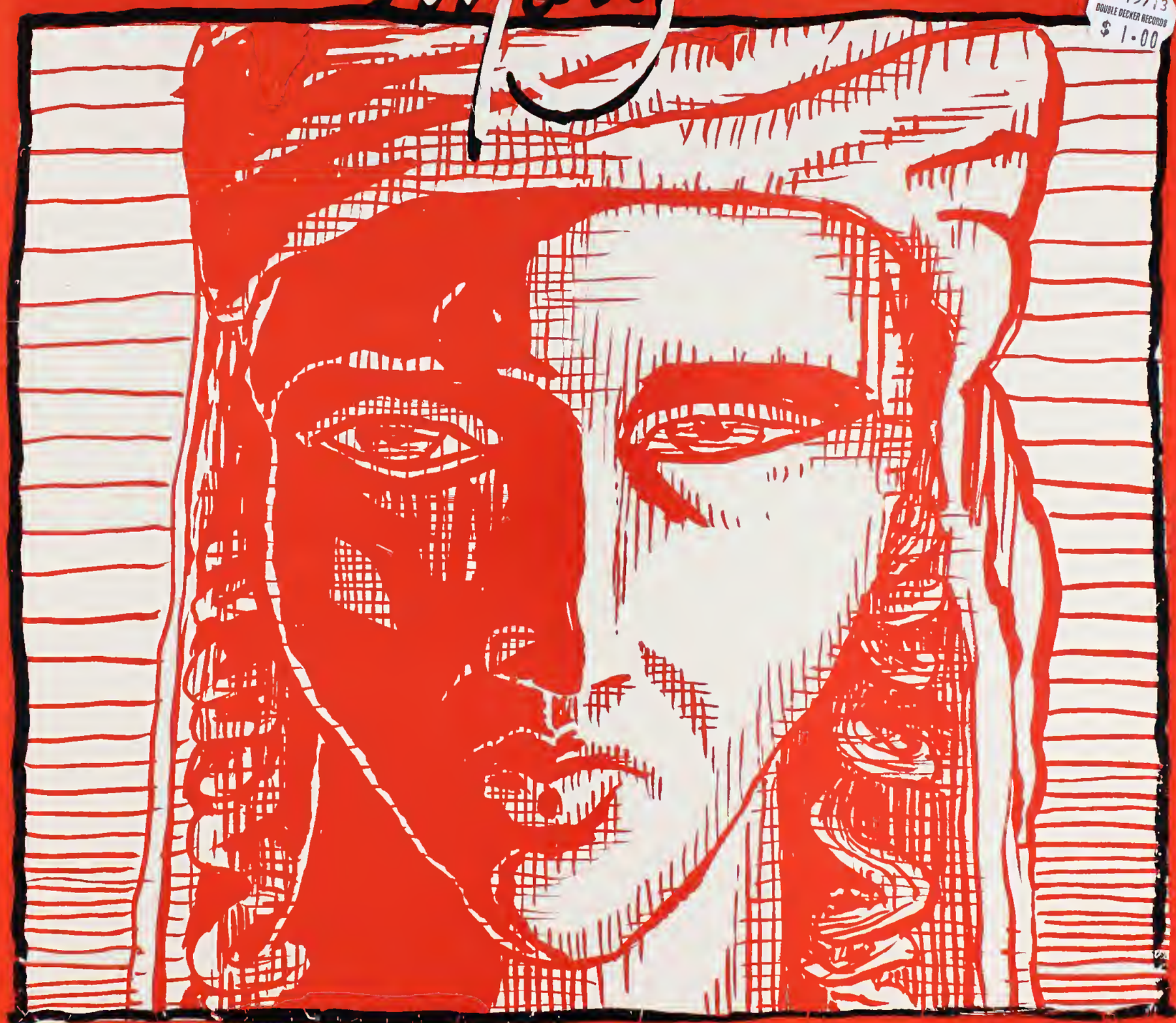
That Old Feeling
AL MARTINO
71002 — S72002



On The Good Ship Lollipop
SHIRLEY TEMPLE
71001

Cover Art & Design **JACK LONSHEIN**

LUCKY · Mary · BLONDE



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Let the Moonlight Burn

Front Door

To the West
Tyro DeMure
Trail of Broken Dreams
Farewell to Grace

LUCKY Mary BLONDE

Back Door

Foreign Town
Plastic People
Why Bother



Todd Baxter - Guitars, Vocals



John Baldus - Drums, Vocals



Jerry Tilk - Bass, Vocals

Produced by-
Steve Lamberson

Special Thanks to -
Ron Johnson, Hank McRae, Robbie Rocker, Chris Bachman, Andy Boyer, John Kukla, Bad Max, Joe Eckert, Gary Manley, Mike Barbellawitz, Laura Long, Dave Baxter, Mike Attack, Gail G., Carrie Yatogo, Brigid O'Brien, Brian Greetis, Tim Brickley, Dean Lozow, Barking Cave Spiders, ... and to our Families

Engineered by -
Paul Mahern & Steve Lamberson
Mixed by -
Steve Lamberson
Recorded at -
Hit City, Indianapolis, 10/87
Mastered by -
Masterfonics, Nashville

Cover Concept & Design by -
Mike Smith, St. Louis
Photography by -
Mark Katzman, St. Louis

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St. Louis, Mo 63143

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Let The Moonlight Burn

Lucky Mary Blonde
800 East Grand 23B
Carbondale, IL 62901
June 28, 1988
(618) 529-1048

Mr. Michael Rothschild
Landslide Records
450 14th St. NW
Atlanta, GA 30318

Dear Mr. Rothschild,

Lucky Mary Blonde is a trio from Carbondale, IL that formed in April 1987. After building a considerable following from the campus of Southern Illinois University, we began traveling to other clubs and universities in Chicago, St. Louis, Nashville, Memphis, Indianapolis, Champaign, IL, and Madison, WI.

Targeted towards the college listener, our music is somewhat unique and different. We believe we've created an original sound, as evidenced in songs such as *Tyro DeMure*, *Trail of Broken Dreams*, and *Farewell to Grace*. Our live shows are energetic, and we've been drawing large crowds to our recent engagements.

In late 1987, we recorded a seven-song LP entitled *Let the Moonlight Burn*. Produced by Steve Lamberson (who has worked with Jason and the Scorchers for several years), the album is highly polished and professional sounding. The record was released a short time ago to the public. Several college stations, like the formidable WSIE in Edwardsville, IL and WIDB in Carbondale have put the album into regular rotation. Other commercial stations, like KSHE in St. Louis, have given the record sporadic airplay on local shows.

We are currently searching for a record label with whom we could work, and it is our belief that an association between your label and our group would be mutually beneficial. We are industrious, honest, and have a fixed set of goals for the future. One of these goals is to succeed in the music business, and we hope to be with your label when we ultimately achieve this end. Within the last month, we've received inquiries from several labels in Nashville, including MTM and Island Records, but we are keeping "all doors open" if the expression is allowed.

We hope our credentials are what you are looking for in a band, and we are certainly looking forward to hearing from

your company. We have enclosed a self-addressed stamped envelope, but if there is any information you may need, feel free to call collect anytime. Enjoy the music, and thank you for your time!

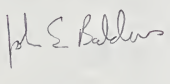
Sincerely,

Lucky Mary Blonde

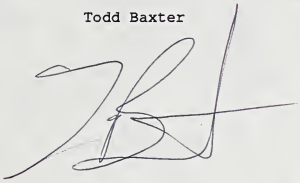
Jerry Tilk



John E. Baldus



Todd Baxter



Steve Lamberson
Nashville, TN
June 10, 1988

Dear Sirs,

I am writing this recommendation in support of the band, Lucky Mary Blonde. I've recently produced and co-engineered their seven-song LP, "Let the Moonlight Burn" in Indianapolis, Indiana.

Having worked with Jason and the Scorchers for the last five years as production manager and live audio engineer, I've encountered and worked with several other groups around the world. Some of these include The Church, The Violent Femmes, Heart, The Georgia Satellites, and Tom Kimmel. It is my honest opinion that Lucky Mary Blonde is a group of exceptionally talented, energetic, and hard working young men, and with the proper radio and business support they will become a top national act.

Lucky Mary Blonde's music is upbeat and matured beyond their ages. Their live shows are captivating, and their recent shows in Carbondale have simply been packed with Lucky Mary Blonde "followers". There is a strong music scene fermenting in the college town of Carbondale, and Lucky Mary Blonde is at the front of this movement.

I strongly recommend that serious consideration be given to Lucky Mary Blonde for your company. Their talent is surpassed only by their dedication, two qualities in the music business that can't be disregarded. Thank you.

Sincerely,

Steve Lamberson

Steve Lamberson

WIDB
104 CABLE FM/600 AM

March 8, 1988

Dear Sirs

Not only is Lucky Mary Blonde's record Let The Moonlight Burn getting support from local record stores and bars, it is also recieving airplay and appearing on playlists of WIDB. The radio station is also receiving requests for the band. Lucky Mary Blonde is a band that could build a stong national following with a major label supporting them.

Dale Gardner
Program Director
Music Director

Southern Illinois University at Carbondale, Carbondale, Illinois 62901 (618) 536-2361

WIDB
104 CABLE FM/600 AM

WIDB PLAYLIST FOR THE WEEK OF 3/04/88

GONZOGONZOGONZOGONZOHORTONHEARSAHOOGONZOGONZOGONZO

GODFATHERS	**BIRTH SCHOOL WORK DEATH**	**EPIC**
various	SHE'S HAVING A BABY	IRS
ROBYN HITCHCOCK	GLOBE OF FROGS	A & M
FIREHOSE	IF'N	SST
SCRUFFY THE CAT	BOOM BOOM BOOM BINGO	RELATIVITY
POGUES	IF I SHOULD FALL FROM THE GRACE OF GOD	ISLAND
JOHNATHAN RICHMAN	MODERN LOVERS 88	ROUNDER
PATO BANTON	NEVER GIVE IN	PMRC
JAZZ BUTCHER	FISHCOTEQUE	RELATIVITY
JERRY HARRISON	CASUAL GODS	SIRE
HOUSE OF FREAKS	MONKEY ON A CHAIN GANG	RHINO
CLOSE LOBSTERS	FOXHEADS STALK THIS LAND	ENIGMA
SOUP DRAGONS	HANG TEN	SIRE
MIDNIGHT OIL	DIESEL AND DUST	COLUMBIA
TONIO K	NOTES FROM A LOST CIVILIZATION	A & M
various	BIGTIME SYNDROME	BIGTIME
NEGATIVELAND	ESCAPE FROM NOISE	SST
SINEAD O' CONNOR	LION AND THE COBRA	CHRYSALIS
AGE OF CHANCE	1000 YEARS OF TROUBLE	VIRGIN
CREEPERS	ROCK & ROLL LICORICE FLAVOR	RED RHINO/FUND.
WILD SEEDS	MUD, LIES, & SHAME	PASSPORT
WILD STARES	SKORCH TRUTH	BIRTH
MATERIAL ISSUE	ep	BIG BLOCE
ECHO & THE B MEN	"Bedbugs..." 12"	SIRE
GAYE BIKERS ON ACID	DRILL YOUR OWN HOLE	CAROLINE

EMPHASISEMPHASISSAMIAMEMPHASISEMPHASISEMPHASISEMP

PLAYHOUSE	GAZEBO PRINCESS	TWIN/TONE
BLUE HIPPOES	FORTY FORTY	TWIN/TONE
EIEIO	THAT LOVE THANG	FRONTIER
CONNELS	BOYLAN HEIGHTS	TVT
DONNY MOST	ANYONE FOR A REUNION SHOW?	CAREERLESS
DESCENDANTS	LIVAGE	SST
BROADCASTERS	13 GHOSTS	ENIGMA
JOHN KRUTH	MIDNIGHT SNACK	RHINO
NRBQ	GOD BLESS US ALL	ROUNDER
BREAKING CIRCUS	SMOKERS PARADISE	HOMESTEAD
SWANS	CHILDREN OF GOD	CAROLINE
EUGENE CHADBOURNE	CAMPER VAN CHADBOURNE	FUNDAMENTAL
JOHNNYS	HIGHLIGHTS OF A DANGEROUS LIFE	ENIGMA
various	NO AGE	SST
LUCKY MARY BLONDE	LET THE MOONLIGHT BURN	independantly released
GUN CLUB	MOTHER JUNO	FUNDAMENTAL
SUDDEN/HOWARD	KISS YOU KIDNAPPED CHARABANC	CREATION
FLASH COONEY	HORROR GLITTER TRANSVESTO BILLY	CBGB/CELLUOID
CUCUMBERS	lp	PROFILE

thar's alot more records on the other side of this paper, Tex!



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BIG PIG (A&M)
THE JAZZ BUTCHER (RELATIVITY)
SCRUFFY THE CAT (RELATIVITY)
FISHBONE (COLUMBIA)
THE FOOLS (PVC)
CLOSE LOBSTERS (ENIGMA)
WORLD AT A GLANCE (ISLAND)
ROBYN HITCHCOCK (A&M)
7 SECONDS (GIANT)
FIREHOSE (SST)
NOISEWORKS (COLUMBIA)
POP WILL EAT ITSELF (ROUGH TRADE)
SPOONER (DALI)
UNDERWORLD (SIRE)
ECHO & THE BUNNYMEN (SIRE)
BLUE HIPPOS (TWIN TONE)
EURYTHMICS (RCA)

MEDIUM 3 TIMES AN HOUR

ZODIAC MINDWARP (POLYGRAM)
ANTI NOWHERE LEAGUE (PROFILE)
THE SECRET SERVICE (INVADER)
THE KINSEY REPORT (ALLIGATOR)
THE BIRDHOUSE (LINK)
GREG KROLL (PROFILE)
RAYMONDE (CHRYSALIS)
LUCKY MARY BLONDE (INUEPENUENT)
PONTIAC BROS. (FRONTIER)
HOG BUTCHER (KALEIDOSCOPE)
CHILD SUPPORT (NEOPHYTE)
DRIVIN & CRYIN (ISLAND)
OMD (A&M)
IAN BREMAN (TOY GUN MURUER)
CURTIS GONE BAD (NAIL SOUP)
ROBERT WEGMAN (FUMIKO)
SALVATION SOUNDTRACK (GIANT)
RICK BARR (IMMIGRANT CITY)
BALLAN & THE ANGEL (VIRGIN)
PURSUIT OF HAPPINESS (SBK SONGS)

LIGHT 2 TIMES AN HOUR

PLANES,TRAINS,AUTO'S SUTK. (MCA)
DEAN & THE WEINIES (RADICAL)
THE POUGES (ISLAND)
BIG DIPPER (HOMESTEAD)
GARY WINDO (ISLAND)
FAMI SHOW (CHRYSALIS)
LYLE LOUEIT (CURB)
PIERCE TURNER (BEGGARS BANQUET)
HAGATHA (RADICAL)
MONDO BOFFO/SCORPIO (RADICAL)
FELT (PVC)
CABARET VOLTAIRE (GIANT)
LEGENUARY PINK UOTS (PLAY IT AGAIN SAM)
ISM (PAW POWER)
ROTTEN TO CORE VOL. 2 (RAW POWER)
JOHNNY J. BLAIR (MORADA)
DICK UESTINY (DESTINATION)
PATO BANTON (PRIMITIVE MAN)
SLAMMIN WATUSIS (EPIC)
T BONE BURRNET (COLUMBIA)
THE CHRISTIANS (ISLAND)
ORIENTAL SPAS (JAUEU MUSIC)
SONIC YOUTH (SST)
THE CHURCH (ARISTA)
NOVA (INUICO)
SHE'S HAVING BABY SDTK. (IRS)
THE BAMBI SLAM (ROUGH TRAUE)
DOUBLE VETERAN (BRAVE UOG)
SWA (SST)
THE COMMUNARUS (MCA)
TINY LIGHTS (GALA)
NEON JUDGEMENT (PLAY IT AGAIN SAM)
BREAKING CIRCUS (HOMESTEAD)
DAWN RAZOR (BEGGARS BANQUET)
BREATHLESS (TENOR VOSS)
RETURN/LIVING DEAD 2 SDTK (ISLANU)
THE BEL-FIRES (SPINNING)
PLAYHOUSE (TWIN TONE)
PAT RUTHEN SMEAR (SST)
XYMOX (4 AD)
CRAZY HOUSE (CHRYSALIS)

Lucky Mary Blonde's first album goes public Sunday



Nancy Weil

St Lite

The local band Lucky Mary Blonde formed because Jerry Tilk was mad Real mad

His anger attracted the attention of his neighbor, Todd Baxter, at Lewis Park Apartments in Carbondale

"We lived next door to each other and never said hide nor hair," Baxter says "Then, one day I came home and he was outside throwing records against the wall His eyes were all red I said, 'Hey, dude, what's going on?' That's how we found out we were both musically inclined"

Tilk focused his rampage at a band he had belonged to, a band that appeared on the national television show "Star Search" and sang a song he wrote Without him

Baxter calmed Tilk and discovered a fellow musician in search of a band They sat down that night and wrote a song called "Passing Time"

That was last April Less than a year later, Lucky Mary Blonde has an album to promote "Let The Moonlight Burn" debuts Sunday at Gatsby's, a bar in Carbondale's Campus Shopping Center in the 600 block of South Illinois Avenue

Lucky Mary Blonde performs at 11 10 p m The Reform opens at 9 30 p m

After he met Baxter, Tilk called John Baldus, a chemist who lives in St Louis, to ask if he wanted to form a new band They had played together in several St Louis area bands

Tilk, 22, plays bass, Baxter, 21, plays guitar and Baldus, 23, drums All three sing Baxter writes most of the band's songs

Baxter keeps a tape recorder nearby so he can record thoughts, lyrics and melodies He wishes Tilk would do the same

"I'll be riding home from St Louis on my bike and I'll be singing to myself in my helmut," Tilk says, "and I'll come up with great melodies"

"I could beat him in the head," Baxter interrupts "He'll come to me and he'll say, 'I have this great melody' I'll say, 'What is it?' And he'll say, 'I don't know, I forgot it'"

Plenty of songs survived forgetfulness Seven made the band's album

Last October, the trio pooled $5,000, found a producer and cut "Let The Moonlight Burn" in a frenzied week at Hit City studio in Indianapolis

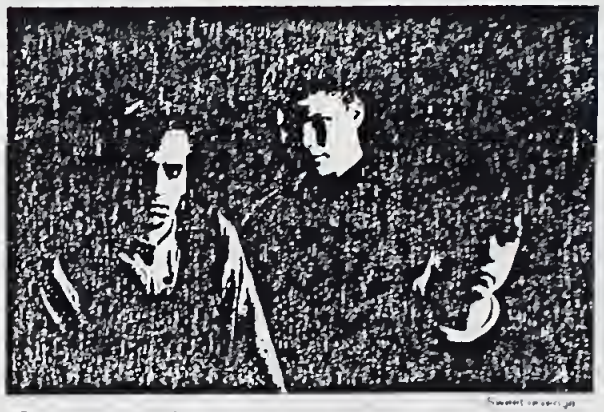
"All I remember," Tilk says, "is sleeping on the floor of the studio every night for a week"

Producer Steve Lamberson coached them through the recording sessions Lamberson helped Jason and the Scorchers emerge from Carbondale a few years ago to hit the national country rock scene

Lucky Mary Blonde's album is being mailed across the country to college radio stations that play alternative music That is the only way to describe Lucky Mary Blonde's songs, which run the musical gamut from melancholy to upbeat

Sometimes, the sound is Midwestern countrified like the BoDeans, other times it sounds punkish, like early Psychedelic Furs — two groups band members appreciate Yet, Lucky Mary Blonde doesn't

See Lucky Mery, C15



Sweet revenge: Anger and talent motivated John Baldus, Todd Baxter and Jerry Tilk.

Lucky Mary.....

Continued from C13

imitate any other band

The album contains no credits for lyrics and music, making it a contradiction in the ego-laden world of rock 'n roll

Tilk and Baxter, during an interview at Tilk's Lewis Park apartment, show they also appreciate personal contradiction

Baxter wears cowboy boots with spurs, black jeans, a yellow-and-blue fleece jacket over a pink and grey shirt On him, it all matches

He swigs from a bottle of Perrier mineral water

Tilk looks like he's ready to go sailing in leather deck shoes, jeans and a red sweater He is a graduate student in history

Baxter talks the most Tilk listens, occasionally he interrupts, occasionally he disagrees

The interior design is early student A framed portrait of the Three Stooges commands one wall A large cardboard fireplace that advertises Michelob beer takes up most of another wall Parked near the staircase is Tilk's Yamaha motorcycle

The conversation turns as nuchevous as the decor Tilk and Baxter decide to say the band's name has abstract religious meaning

Pushed about the name, Tilk says, "There's some stuff you'd rather keep secret" He glances at Baxter, as if to remind him of a previous conversation and says about the name "Let's tell her it's religious

Let the Moonlight Burn is the story
of a life; the life of a person not
unlike you or me.
May we all accept life as it is, and
face the truth before the autumn
leaves fall.

TO THE WEST

To the west he rode with all his dreams
He left his wife, his family
To the west he rode into the sun
Cloud white horse and silver gun

Giddy up let's go *giddy* up *giddy*
Giddy up let's go *giddy* up *giddy*
Giddy up let's go away from here

To the west he rode with all his dreams
He wanted more than fantasy
To the west he rode into the sun
Wave goodbye, 'cause now I'm gone

Giddy up let's go *giddy up giddy*
Giddy up let's go *giddy* up *giddy*
Giddy up let's go away from here

Unleash your inner feelings,
Unleash your wildest dreams
Release your inhibitions
Release everything
Now I'm gone *giddy* up *giddy*
Now I'm gone away

Giddy up let's go *giddy* up *giddy*
Giddy up let's go *giddy up giddy*
Giddy up let's go away from here

TYRO DEMURE

Everyday's a new day for you
Contemplate reality through and through
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Everyday's a new day for you
Imitate society with a cynical view
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Tyro DeMure
Tyro DeMure

Everyday's a sacrifice for you
Searching for the answer, is it true?
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Everyday's the same for you
Anticipate the outcome, will it do?
Ask yourself the meaning of life
What's in store for you
What's in store for you
For you

Tyro DeMure
Tyro DeMure

TRAIL OF BROKEN DREAMS

When I was younger, I had a dream
Stopped wandering, or so it seems
Got on the trail away from here
Got on the trail of hope not fear
Got on the Trail of Broken Dreams
Of Broken Dreams

And with the moonlight and the seven suns
Fate will burn as sure as the river runs
So take me, take me, take me home
Take me, take me, take me home
Take me home

Trail of Broken Dreams
Endless Trail of Broken Dreams
End this Trail of Broken Dreams

Now I'm older and the dream is gone
Fade away, save us all
So take me, take me, take me home
Take me, take me, take me home
Take me home

Trail of Broken Dreams
Endless Trail of Broken Dreams
End this Trail of Broken Dreams

FAREWELL TO GRACE

Farewell to Grace,
And all the problems that you face
Seems like such a waste
But a choice that you made
I still remember when you were smiling
I still remember when we laughed at life itself

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

Farewell to Grace,
All the promises you made
No longer mean a thing
To a soul that's been misplaced
I look through my mind and think of all the times
I think of everytime we laughed at life itself

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

And when the night falls
And when your heart calls
I will be there to catch it all
Farewell to Grace...Farewell to Grace

And now the autumn leaves fall
And they shadow your face
Yes, they shadow your face

Farewell to Grace, I'll miss you
Farewell to Grace, I'll miss you

FOREIGN TOWN

Forty days and forty nights I sit and think of you
I'd like to know just what you mean
To turn my face from pain,
To smile and walk away from fear
And let the moonlight burn my skin

Forty days I wandered through my head and through the sand
I'm so very far from home
In the heat I fell and cut my fingers on the thorns
And watched the blood fall from my sores

Like in a foreign town
Like in a foreign town

A thousand years could pass, the scenery could change
But the faces are the same
A man is born to live and lives to die; no more
But to purify his soul

Like in a foreign town
Like in a foreign town
Lost in a foreign town
I'm in a foreign town

Forty days ago I slipped and fell away
And I'm never going home

To give a man his life but take away his pride
Is to sentence him to die
To try and follow every deed and word you've done and said
Could make my life a living hell

Like in a foreign town
Like in a foreign town
Stuck in a foreign town
I'm in a foreign town

PLASTIC PEOPLE

These plastic people without concern
Their fake intentions so easily turned
They move their mouths and nothing is said
Their perfect life or so they pretend

Am I alone, when I say
Nobody knows what they want
Does anybody know, does anybody know
What they want
Does anybody know, does anybody know
What they want

They paint their faces and hide inside
Their insecurities they cannot hide
They play their games which have no end
Their perfect lives or so they pretend

Am I alone, when I say
Nobody knows what they want
Does anybody know, does anybody know
What they want
Does anybody know, does anybody know
What they want

WHY BOTHER

Another day, another dream is broken
Keep on trying, but nothing works out
You give your best, but it's not good enough
Seems to me, Why bother?

Runaway
Go away
Fade away

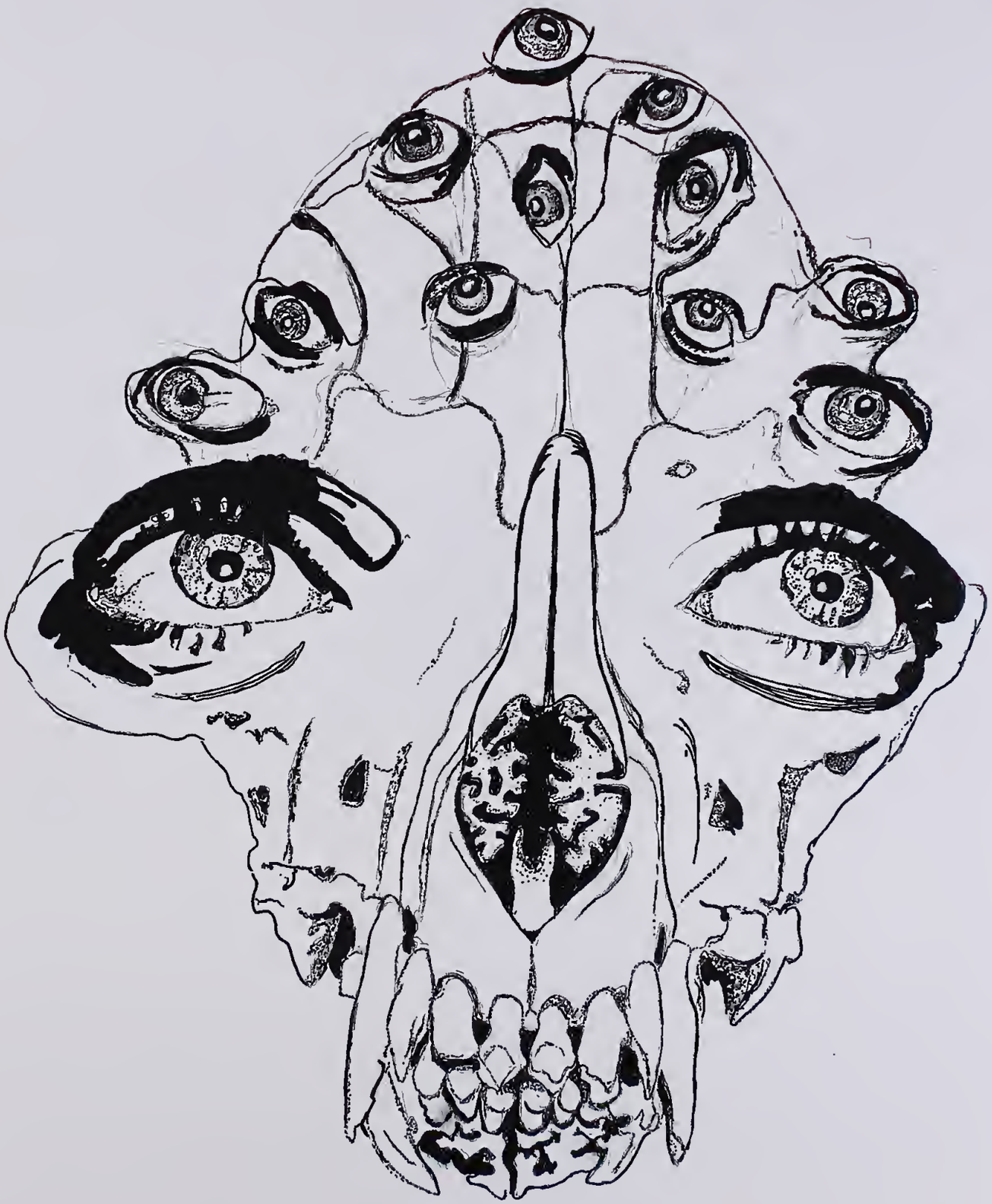
What you say, what you mean
Are two different things to me
What you say, what you mean
Are two different things to me

Another day, another dream is broken
Forgive us all for not understanding
But then again, would it really matter?
Seems to me, Why Bother?

Runaway
Go away
Fade away

What you say, what you mean
Are two different things to me
What you say, what you mean
Are two different things to me

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A

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FALSE TWINS

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B

REAWAKEN ME

THE WAVE

REPTILE BONES

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Pastor BENJAMIN SMITH
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THE YOUNG ADULT CHOIR

Volume I



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Sterea - Volume I
NL101LP

TAKE GOD AT HIS WORD-NL101LP

TAKE GOD AT HIS WORD

Side I

SERMON: REV. BENJAMIN SMITH, Pastor
"Take God at His Word"

Side II

1. JESUS IS THE SWEETEST NAME I KNOW
   (A. Blount and H. Walker) James Boy Publ. BMI 2:46
2. WHAT KIND OF VESSEL WOULD YOU MAKE FOR JESUS?
   (A. Blaunt and H. Walker) James Bay Publ. BMI 2:17
3. HE WILL ABUNDANDTLY PARDON
   (Addie Blount) James Boy Publ. BMI 3:10
4. CHRIST CAME TO SAVE
   (Addie Blaunt) James Boy Publ. BMI 4:17
5. GOD SO LOVED THE WORLD
   (Public Domain)

Musical arrangements: Hardin Walker
Vocal arrangements: H. Walker & A. Blount
Recording engineer: Charles O'Brien Remix: C. O'Brien & J. James

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Should Be a Soul Winner,
And Share the Joy,
Peace,
And Love
That's Only Found in Christ Jesus.
For it is Written,
"If I Be Lifted Up from the Earth,
will Draw All Men unta Me."
It is our Duty
To Plant the Seed of Jesus.
Some of Us Plant and Others Water,
"But Gad Gives the Increase."

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And Song
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"Winning Souls far Christ."

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ARTIST'S CHOICE

GARY Burton



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GARY BURTON — ARTIST'S CHOICE

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4

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SIDE ONE

1. CAREFUL (Jim Hall)
   M.J.Q. Music Inc., BMI (4:08)
2. CHEGA DE SAUDADE (NO MORE BLUES)
   (Jobim-De Moraes) Hollis Music Corp./
   Bendig Music Corp., BMI (4:39)
3. FADED LOVE (Bob Wills-J. Wills)
   Bob Wills Music Inc., BMI (3:19)
4. BALLET (Michael Gibbs)
   Grayfriar Music Inc., BMI (4:55)
5. I'M YOUR PAL (Steve Swallow)
   Grayfriar Music Inc., BMI (3:04)
6. JUNE THE 15, 1967 (Michael Gibbs)
   Grayfriar Music Inc., BMI (4:51)

SIDE TWO

1. FANFARE/MOTHER OF THE DEAD MAN
   (Carla Bley) Alrac Music, BMI (2:51)
2. INTERLUDE: "LAMENT"/INTERMISSION
   MUSIC (Carla Bley) Alrac Music, BMI (4:27)
3. THE SUNSET BELL (Gary Burton)
   Burrows Pub. Co., BMI (5:08)
4. AND ON THE THIRD DAY (Michael Gibbs)
   Burrows Pub. Co., BMI (4:02)
5. TRUE OR FALSE (Steve Swallow)
   Burrows Pub. Co., BMI (1:43)
6. COUNTRY ROADS (Gary Burton-Steve Swallow)
   Burrows Pub. Co., BMI (5:04)

Executive Producer: Steve Backer
Reissue Produced by Ed Michel
Digital Engineering and Audio Enhancement by Ray Hall
Tracks Selected by Gary Burton
Cover Art: Enzo Messi & Urs Schmidt
Art Directors: Neal Pozner, J.J. Stelmach

DISCOGRAPHY

August 15, 1963
Gary Burton, *vibes*; Jim Hall, *guitar*; Chuck Israels, *bass*; Larry Bunker, *drums*.
Produced by Brad McCuen. Engineering by Bob Simpson.
From SOMETHING'S COMING (LSP-2880).
Careful (Jim Hall)

April 6, 1966
Gary Burton, *vibes, marimba, bass marimba*.
Produced by Brad McCuen. Engineering by Ray Hall.
From THE TIME MACHINE (LSP-3642).
Chega de Saudade (No More Blues) (Jobim-De Moraes)

September 20, 1966
Gary Burton, *vibes*; Buddy Spicher, *fiddle*; Thomas Martin, *electric guitar*; Buddy Emmons, *steel guitar*; Ray Edenton, *rhythm guitar*; Henry Strzelecki, *bass*; Kenneth Buttrey, *drums*.
Produced by Chet Atkins and Brad McCuen. Engineering by Jim Malloy.
From TENNESSEE FIREBIRD (LSP-3719).
Faded Love (Bob Wills-J. Wills)

April 18, 1967
Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Roy Haynes, *drums*.
Produced by Brad McCuen. Engineering by Ray Hall.
From DUSTER (LSP-3835).
Ballet (Michael Gibbs)

August 16, 1967
Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*.
Produced by Darol Rice and Brad McCuen. Engineering by Richie Schmitt.
From LOFTY FAKE ANAGRAM (LSP-3901).
I'm Your Pal (Steve Swallow)

SAME, but add Bob Moses, *drums*.
June the 15, 1967 (Michael Gibbs)

November 20-21, 1967
Gary Burton, *vibes*; Mike Mantler, *trumpet*; Jimmy Knepper, *trombone*; Howard Johnson, *tuba*; Steve Lacy, *soprano saxophone*; Gato Barbieri, *tenor saxophone*; Carla Bley, *piano*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Arranged and conducted by Carla Bley.
Produced by Brad McCuen. Engineering by Ray Hall.
From A GENUINE TONG FUNERAL (LSP-3988).
Fanfare/Mother of the Dead Man (Carla Bley)

November 21, 1967
Gary Burton, *vibes*; Carla Bley, *piano*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Produced by Brad McCuen. Engineering by Ray Hall
From A GENUINE TONG FUNERAL (LSP-3988).
Interlude- "Lament"/Intermission Music (Carla Bley)

February 23, 1968
Gary Burton, *vibes*; Larry Coryell, *guitar*; Steve Swallow, *bass*; Bob Moses, *drums*.
Recorded in performance, Carnegie Recital Hall.
From GARY BURTON QUARTET IN CONCERT (LSP-3985).
The Sunset Bell (Gary Burton)

September 25, 1968
Gary Burton, *vibes*; Jerry Hahn, *guitar*; Steve Swallow, *electric bass*; Roy Haynes, *drums*.
Produced by Brad McCuen. Engineering by Mike Moran.
From COUNTRY ROADS & OTHER PLACES (LSP-4098)
And on the Third Day (Michael Gibbs)
True or False (Steve Swallow)
Country Roads (Burton-Swallow)

Time can work in contradictory ways, particularly regarding the music of Gary Burton. The vibraphone innovator, who as ever retains his youthful image (and his youth-filled audience), entered his third decade as a bandleader in 1967, and his consistency in fronting talented groups that turn out quality music has led some listeners to take Burton's achievements for granted. At the same time, a 20-year remove from the performances that set Burton on this successful roll allows us to attend to the superb playing and writing minus the surrounding stir generated by these early landmarks of style-spanning. When Burton made this music, "fusion" had more to do with physics than jazz, and all kinds of peripheral concerns were intertwined with musical responses. What did Burton's change of wardrobe and hair length upon leaving Stan Getz to head his own quartet portend? Was he really playing with a guitarist and drummer from a rock band? And did Steve Swallow willingly set down his contrabass for an electric instrument? In this case, time eloquently underscores both the irrelevance of such questions and the undeniable value of Burton's quartet music as some of the period's most inspired jazz.

Of course, Gary Burton's career and the present anthology of his years (1962-68) as an RCA recording artist predate his groundbreaking 1967 quartet. His background, which might sound typical for a young player in the '80s, was somewhat unprecedented at the time—he was a teenage prodigy who gained crucial familiarity with improvisational music through his college studies. Burton was born in Indiana in 1943 and began piano lessons six years later. A self-taught vibist, he was good enough to make his recording debut at age 17. Shortly thereafter, he enrolled at the Berklee College of Music, where he would later teach and ultimately become a dean. Alan Dawson, the great drummer who also taught vibes at Berklee in the early '60s, has reported that Burton required little instruction in mallet technique; but his period at the Boston school did provide Burton with greater exposure to the music of several jazz greats, of whom Bill Evans became a particular inspiration. When Burton decided to leave school in 1962 and move to New York, he quickly landed an RCA contract, which in turn led to spending nearly all of 1963 on the road in George Shearing's quintet.

Careful, the opening number here, is an example of his probing, already highly individual approach during his Shearing year. The tight interplay of the band and muted dynamics suggest the Bill Evans influence, as does the personnel: Chuck Israels and Larry Bunker (the latter, incidentally, is also an accomplished vibist) were Evans' rhythm section of the time, and guitarist Jim Hall was a frequent Evans collaborator. Hall contributed the 16-bar tune, which he originally recorded with Jimmy Giuffre in 1959 and which has been since revived both by Burton (on a 1978 recording) and Hall (most recently in a 1986 duet with Michel Petrucciani).

While Shearing's popular bend worked a great deal, the young vibist was mainly employed to create the patented Shearing sound in the arranged ensembles, often getting no more than a chorus or two of solo space per set. This changed drastically early in 1964, when Burton joined tenor-sax giant Stan Getz for what would be a three-year stay as the primary harmonic voice and number-two soloist in the Getz quartet. Here was an optimal situation for Burton to hone his improvisational skills, with his startling four-mallet technique given exceptional room to blossom in support of Getz. Listeners began paying attention to Burton (he was named "New Star" on vibes in the 1965 *Down Beat* Critics' Poll), who was at the center of a blue-ribbon band that by the end of '65 also included Steve Swallow on bass and Roy Haynes on drums.

The opportunity to play, and to stretch himself, in the company of such excellent musicians clearly made an impact on Burton; but outside factors were having an influence as well. The next two tracks, actually one each from Burton's early experiment in studio multi-tracking (THE TIME MACHINE) and the mixing of jazz with country/western elements (TENNESSEE FIREBIRD), suggest that his final year with Getz was a time of experimentation. While TIME MACHINE may suggest another nod toward Evans (the pianist's *Conversations with Myself* employed similar recording techniques) and FIREBIRD in contrast anticipates syntheses to come, both sessions share a determination to escape from typical jazz instrumentation and repertoire. In the latter regard, each date unearthed a piece that would continue to serve Burton well. Jobim's *Chega de Saudade* (an early bossa nova favorite of Dizzy Gillespie's) turned into a dazzling vehicle for Burton's unaccompanied playing. "RCA was very cooperative on all of the record dates," Burton once recalled when looking back on this period of transition; "they were willing to let me search for an identifiable sound."

It didn't take Burton long to find what he was looking for. After leaving Getz at the start of 1967, he began playing with guitarist Larry Coryell. Coryell, born in Texas and raised in Washington State, was a contemporary of Burton's who also was largely self-taught; but Coryell had done most of his previous work (except for a 1965 stint with Chico Hamilton) in rock bands. One of these, a short-lived unit called the Free Spirits, had drawn a bit of attention for being so bold as to mix long solos and other jazz elements into its performances. In retrospect, we can hear that Coryell was not imposing a heavy-metal sensibility onto a jazz context so much as drawing upon a truly eclectic style, reflecting masters of the electric blues idiom more than specific rock models *per se*, to find fresh solutions to the challenges of small-group playing.

By March 1967, Burton had put a quartet featuring Coryell together for some initial gigs on the East Coast. A month later, when the band entered the studios to cut its first album (represented here by the track *Ballet*), Swallow and Haynes had come aboard. Having two musicians along with whom he had developed such a keen rapport was no doubt a great comfort to Burton the fledgling leader; but this intact transplanting of a former Getz rhythm section (to be repeated five years later when Chick Corea, Stanley Clarke and Airto Moreira left the saxophonist to create the first Return to Forever) delivered additional benefits as well. Haynes' impeccable reputation within the jazz community made it harder for more tradition-minded listeners to dismiss Burton's enterprise because of its supposed rock trappings; and while the drummer did not work with the quartet for an extended period, he would reunite briefly with Burton on more than one occasion. Swallow's value proved to be multi-dimensional. He was among the most talented of the new, adventuresome generation of jazz bassists, capable of creating fluid melodic lines without destroying the role of his instrument at the foundation of the group interplay. He was also a gifted writer, with a range that touched on gentle ballads (*I'm Your Pal*), explosive syncopation (*True or False*) and subtle bluesiness (*Country Roads*). Through his affiliation with Burton, which has lasted for much of the two decades that followed, Swallow gained recognition as one of the most original and influential of contemporary jazz composers.

Swallow was not the only notable composer to benefit from the exposure provided by Burton's band. This was something of a surprise, since Burton had shown writing talent of his own on his first albums and during his term with Getz; he had even written and arranged an entire LP for Shearing. Burton's interest in writing declined once he became a leader, however, and he began turning to talented friends for challenging material. Michael Gibbs, the gifted writer from the African country then known as Southern Rhodesia, functioned in a sense as the fifth member of the quartet through his numerous contributions. Gibbs and Burton had met at Berklee in the early '60s, and from the outset Gibbs began providing the vibist with pieces tailored to his buoyant, assertive style. The three Gibbs titles in the present collection demonstrate his fresh slant on the blues, whether through the imaginative recasting of the familiar 12-bar form (*Ballet*) or a stripped-down variant on the idiom (*And on the Third Day*). This last piece, and the more sprightly *June the 15, 1967*, finds Gibbs successfully integrating rhythmic effects associated with rock into the musical context.

Drummer Bob Moses, who replaced Haynes during the summer of 1967, also brought more of a rock feeling to the music. Again, this can be traced to a range of playing experiences while Moses was a teenager; he was another Frae Spirits alumnus, as well as having served in Latin rhythm sections. Yet Moses was no latecomer to jazz, having grown up around the music and its practitioners; like Coryell, he was one of the first players with a legitimate claim to transcending stylistic labels. Moses is another sideman who left Burton around the time this collection ends, only to return for an extended period in the '70s; and while he did not contribute to Burton's band book, in later years he proved to be one of jazz' most original orchestrators.

So did Burton lead one of the first jazz-rock bands? Perhaps tunes like *June the 15* and *Third Day* imply rock, but any rock feeling in these performances is always secondary to the several streams of contemporary jazz that the band draws upon. In a sense, it would be equally fair to label Burton's as an avant-garde ensemble. Is certainly made use of freer form and included a few abstract touches in its performances as well—I recall one early gig by the quartet that ended with all of the instruments disassembled and piled into a vibrating, glowing piece of kinetic sculpture. Most telling of all was the giving over of an entire Burton album to A GENUINE TONG FUNERAL, Carla Bley's extended composition for the quartet plus six additional instruments. Two sections from the work are presented here, and they reveal how Bley was already adeptly blending the abstract and the lyrical. The complete work, which Burton and expanded band were able to perform in costume on Boston television during 1968, won unanimous critical acclaim, and a book by five British commentators named TONG one of the 200 essential modern jazz albums recorded between 1945 and 1970. Bley is another writer whose work has been an ongoing part of the Burton band's success.

The last three titles, from Burton's final RCA session, are indicative of what his music has been about ever since. Swallow switches from bass to bass guitar (a change that would quickly become permanent), but the slight shift in instrumentation does not create a radical departure in approach. A new face appears (guitarist Jerry Hahn), an old one returns (Haynes). More fine compositions are spotlighted. And through it all, Gary Burton continues to address the music with a virtuosity and sensitivity that have made him the most imitated player on his instrument since Milt Jackson.

Shortly after these tracks were cut, Burton was named Jazzman of the Year in the 1968 *Down Beat* Readers' Poll and the rest, as they say, is history of an uncommonly consistent nature.

—BOB BLUMENTHAL

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RCA


TREASURY OF
RECORDED
CLASSICS
STONEWALL
JACKSON
UP
AGAINST
THE
WALL

1

Old Chunk Of Coal 2.47
Let The Sun Shine On The People 2:26
Mary Don't You Weep 1:41
Help Stamp Out Loneliness 2.18
Promises And Hearts 2.22

2

Life To Go 2.25
BJ The DJ 2:40
A Wound Time Can't Erase 2.44
Ole Showboat 2.25
Muddy Water 2.43



AV-5013

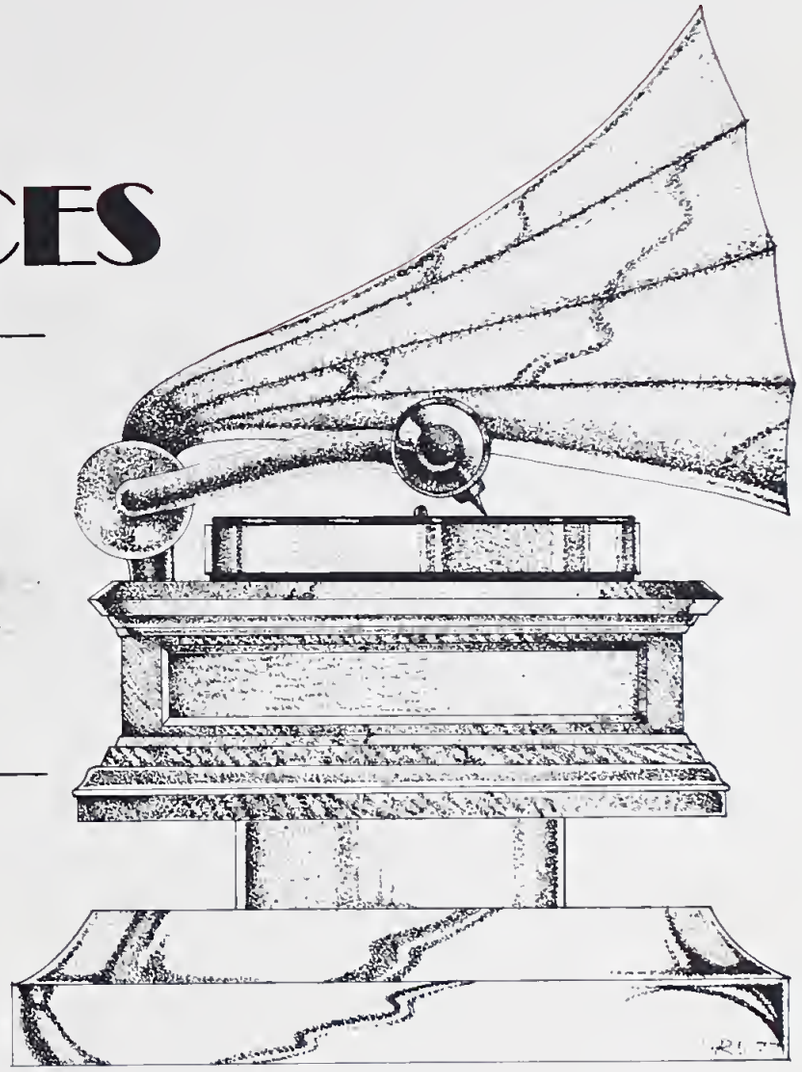
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VAUGHN MONROE & his orchestra

AWARD WINNING PERFORMANCES

THERE I'VE SAID IT AGAIN



SERIES II VOL. VI BLUE HEAVEN RECORDS **BH-2-206** COLLECTOR'S ITEM

PERFORMANCES NEVER BEFORE AVAILABLE

VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN
THE COP ON THE BEAT
I MISS YOUR KISS
THE LOVE I HAVE FOR YOU
COME WITH ME, MY HONEY
LILI MARLENE
SNAFU
GIVE ME LOVE TONIGHT
RASPUTIN'S TOOTIN'
REMEMBER WHEN

Vocals by
VAUGHN MONROE · NORTON SISTERS · JANE REID

Vaughn Monroe wes one of the most popular bandleeders and singing stars of the 1940's end 50's. He was a lerge men with a greet smile, a romantic leeding man type who eppeeled to ell age levels His fens were teenegers and mothers elike. He was known to be a polite, celm type of gentleman end e nice person to be eround, but opereted his bend in a very businesslike manner.

Vaughn was born on October 7, 1911, in Akron, Ohio. He was e Wisconsin State trumpet chempion at 15. He studied opere et Cernegie Tech School of Music, while pleying trumpet with e number of dance bends He leter lived in Boston end continued studying voice at the New Englend Conservetory of Music Vaughn Monroe orgenized his big band in 1940. He had a great trumpeter in the bend named Bobby Nichols and a good singer nemed Marilyn Duke. Veughn's band had its big time debut in the spring of 1941 et Frenk Daily's Meadowbrook, in Ceder Grove, New Jersey, end with the help of Willerd Alexander, he went on to New York and beceme a big hit.

He wes e ster on the radio end leter was to heve his own series. His bend feetured e lot of singing and when the big bend ere sterted to fede it was not tha end of Veughn Monroe, whose musicel emphasis wes on vocals He wes prolific recording ster in the 1940's and 50's end even wes in e few movies with his bend, "Meet the People" in 1944, and "Cernegie Hell" in 1947. He had an ecting role in "Singing Guns" in 1950.

His theme song was "Recing With the Moon", one of the meny songs he hed e pert in writing

BH-2-206 COLLECTOR'S ITEM
SERIES II VOL. VI

BLUE HEAVEN RECORDS, INC., P.O. BOX 99 WOODBURY, N.Y. 11797

BLUE HEAVEN RECORDS

Encore! Encore! Encore!

SERIES VII
VOL. 8
COLLECTOR'S ITEM
BH7-708

VAUGHN MONROE AND HIS ORCHESTRA

RUM AND COCA COLA



PERFORMANCES NEVER BEFORE AVAILABLE

Encore! Encore! Encore!



SERIES VII
VOL. 8
COLLECTOR'S ITEM
BH7-708

VAUGHN MONROE AND HIS ORCHESTRA

RUM AND COCA COLA
I SAW SWEETIE IN THE NEWSREEL
CANDY KID DIGS IN
ONCE TOO OFTEN
DON'T WORRY MOM
SAD EYES
KIBITZIN
EVERY DAY OF MY LIFE
HAPPY JACK
SILVER THREADS AMONG THE GOLD

Vaughn Monroe was one of the most popular bandleaders and singing stars of the 1940's and 50's He was a large man with a great smile, a romantic leading man type who appealed to all age levels His fans were teenagers and mothers alike He was known to be a polite, calm type of gentleman and a nice person to be around, but operated his band in a very businesslike manner

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He was a star on the radio and later was to have his own series His band featured a lot of singing and when the big band era started to fade it was not the end of Vaughn Monroe, whose musical emphasis was on vocals. He was a prolific recording star in the 1940's and 50's and even was in a few movies with his band, "Meet the People" in 1944, and "Carnegie Hall" in 1947. He had an acting role in "Singing Guns" in 1950

His theme song was "Racing With The Moon", one of the many songs he had a part in writing

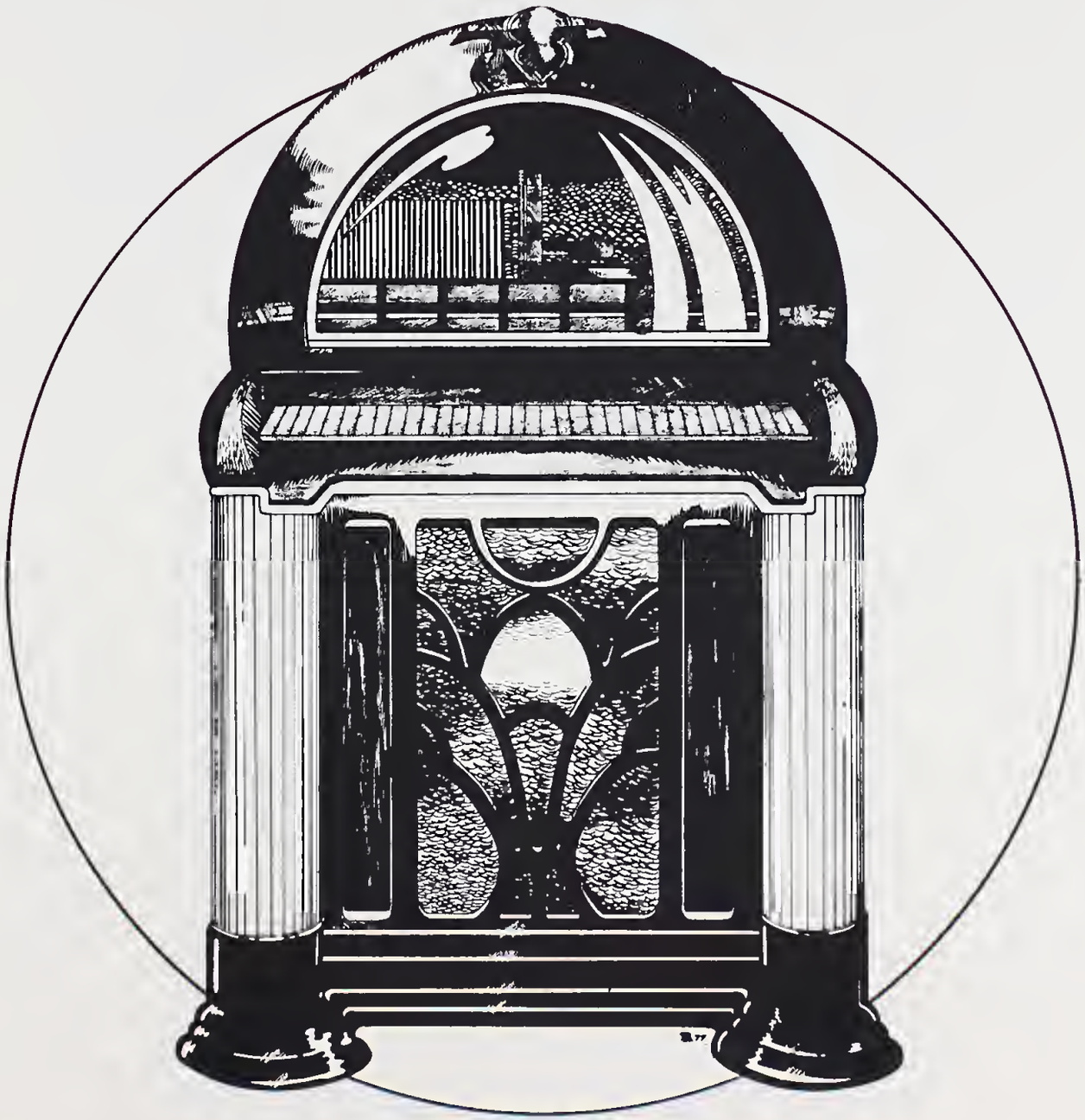
VOCALS BY:
Vaughn Monroe / Murphy Sisters / Marilyn Duke / Del Parker / Rosemary Calvin / Norton Sister

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COLLECTOR'S ITEM

VAUGHN MONROE AND HIS ORCHESTRA MUSIC OF AN ERA

COMIN' ON
SNOQUALIMIE JO JO
JUNIOR PROM
ALL AT ONCE
ANNIE LAURIE
CENTURY NOTE
I'LL SEE YOU IN MY DREAMS
NOTES ON A CLASSY CHASSIS (SERENADE TO A CLASSY CHASSIS)
SOME PEACEFUL EVENING
STEP-N-FETCH IT

Vocals By:
JIMMY FITZGERALD • VAUGHN MONROE • NORTON SISTERS

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Martín Maestre

TEMOR A LA DISTANCIA - Paseo
Mateo Torres

MI HAMAQUITA -Merengue
Diomedes Díaz

2

SE VENDE ESTA CASA - Paseo
Máximo Mobil

MI EXPERIENCIA - Paseo
Juan Manuel Gutiérrez

EL QUE CANTA -Paseo
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Peter Ostroushko, Bruce Calin, Linda Williams, Robin Williams

Side A

Turtle Dove–*(Public Domain)*
Ob My Little Darlin'–*(Public Domain) arranged and adapted by Robin and Linda Williams*
Whippoorwill–*(Robin Williams, Dave Hull)*
Haunted Kind–*(Robin Williams, Jerome Clark).*
I'm S.A.V.E.D.–*(Carl Davis, Hardy Taylor)*
They All Faded Away–*(Robin Williams, Jerome Clark)*
The Cuckoo/Pateroller Song—*(Public Domain) arranged and adapted by Robin and Linda Williams*

Side B

The Train That Carried My Man from Town–
(Public Domain) arranged and adapted by Robin and Linda Williams
Travelin' Shoes–*(Public Domain)*
Diggin' on the New Railroad–*(Public Domain)*
Country Medley–
Too Late, Too Late–*(Davis)*
Crazy–*(Willie Nelson)*
Much Too Young to Die–*(Rusty Gabbard)*
None but the Rain–*(Townes Van Zandt)*

Robin Williams: vocals, guitar
Linda Williams: vocals, guitar, banjo
Peter Ostroushko: mandolin, fiddle
Bruce Calin: bass

Engineered by Steve Weiss
Edited by Steve Weiss
Mastered by Roger Seibel, Wakefield Mfg.
Recorded live to two track at the Coffeehouse Extempore, December 14-15, 1984
Photography by John Engstrom
Album cover design by Eric Walljasper
Special thanks: G.K. and M.M. and the Hotel Minnesota; Bruce Kaplan production advice and support: Doug Dorschug editing consultation
This album is dedicated to the memory of A.G. Davenport

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Mad About The Boy
Let's Do It
'S Wonderful
You'd Be So Nice To Come Home To
Rosalie
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with Dinah Shore and Buddy Clark

Orchestras under the direction of Harry Zimmerman, Joseph Lilley, Sonny Burke, and Mitchell Ayres

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DINAH SHORE AND BUDDY CLARK: 'S Wonderful

'S Wonderful is an ideal title for a collection of some of the most memorable show tunes and movie songs ever written. Only a few of these eight delectable numbers ever attained any really wide-spread popularity, but all of them have that indefinable quality that keeps them singing inside the heads and hearts of America long after the scenery has been struck or the projectionist has gone home.

These charming songs were written by three of the most perceptive tune-smiths of our century—Cole Porter, George Gershwin and Noel Coward. The delicate melodies and sparkling lyrics of these songs caught and mirrored the temperament of the theater-going public in an altogether persuasive fashion. And although the arrangements are those of the present, and the voices are those of two of today's brightest stars, it is not difficult to recall the enchanted moments in the theatre when these songs first flashed into glory.

It is interesting to note in connection with these songs that each was written to fill a specific spot in a show, and that their continuing popularity is more a matter of chance than a case of the composer sitting down to write a big production number with a sure-fire hit song. It is also interesting that with the exception of Gershwin, who worked with his brother Ira, each of the composers was his own lyricist, thus blending the words and music in a silkier texture.

In this collection, Dinah Shore, sings *Just One Of Those Things* from *Jubilee*, Cole Porter's merrily melodic account of the jubilee of a mythical royal family (produced—by coincidence—at the time of the British Jubilee in the 1930's) and *Mad About The Boy*, a memorable torch song from Noel Coward's *Words and Music*. Buddy Clark sings *You'd Be So Nice To Come Home To* and *Rosalie* from a pair of Cole Porter's brilliant movie scores, *Something To Shout About* and *Rosalie*.

Dinah and Buddy join in singing *Let's Do It*, a thoroughly convincing catalog of reasons for falling in love, with examples from the animal kingdom, from Cole Porter's early *Paris*, and *'S Wonderful*, one of the most engaging numbers from *Funny Face*, a production of the '20s with music by George Gershwin and starring Fred and Adele Astaire. They are also heard in *Summertime*, the unforgettable introductory aria from *Porgy and Bess*, and in *Easy To Love*, a blandly sophisticated Cole Porter song from *Born To Dance*, one of Eleanor Powell's best films.

Dinah Shore is one of America's most securely established singing stars. Since the day she first sang on her own radio program, she has risen steadily to the very top of her field. After singing for several years in the South, she made her try for fame in New York in 1938. She broke in on independent radio stations and soon ended up as Diva of the Blues with the Chamber Music Society of Lower Basin Street. Following this, she was featured on the Eddie Cantor program and starred on a long string of her own shows. In addition to a number of successful motion pictures. she made countless appearances, tours and program transcriptions for the Armed Forces during the war, and was recently named Page One Songstress by the Newspaper Guild. Married to screen star George Montgomery, she is the mother of a charming daughter.

Buddy Clark, on the other hand, went about his career less directly. His original ambition was to become a baseball player, and he picked up a considerable reputation in his native Boston as a youthful athlete. However, he then decided to study law, and was graduated from Northeastern Law School. One more change of his mind, and he became a singer, moving to New York and landing a spot on a major program. Shortly thereafter, he joined the staff of the Columbia Broadcasting System, and began building up his fine reputation as a vocalist. His work as a recording artist interrupted by the war, he returned to make a series of best-selling records that skyrocketed him to fame. In addition to his recording work, he has his own weekly radio program, and during the summer of 1947, he commuted from New York to Hollywood, doing one show in the east and another in the west. This collection presents Dinah and Buddy at their best, singing songs of brilliantly carefree lilt and pace with infectious gaiety and feeling. About each of them, you will say "'S Wonderful!"

DINAH SHORE AND BUDDY CLARK: 'S Wonderful

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ACT I

SIDE 1

SWEET LIFE/IT'S A LONG WAY UP
(Barry Manilow - Kamakazi Music Corp. BMI/Barry Manilow/John Annest - Townsway Music BMI/Cityscape Music ASCAP)

BROOKLYN BLUES
(Barry Manilow/Bruce Sussman/Jack Feldman - Townsway Music/Appoggiatura Music/Camp Songs Music BMI)

MEMORY
(Andrew Lloyd Weber/T.S. Eliot/Trevor Nunn - The Really Useful Co., Ltd./Faber Music, Ltd./Trevor Nunn c/o Set Copyright Ltd. Adm. by SBK Music BMI)

SIDE 2

UP FRONT (Barry, Debra Byrd and Company)
(Barry Manilow/Bruce Sussman - Kamakazi Music Corp./Appoggiatura Music BMI)

GOD BLESS THE OTHER 99 (Barry and Company)
(Ken & Mitzie Welch - Little Jug Music, Inc. ASCAP/Townsway Music BMI)

MANDY/IT'S A MIRACLE
(Richard Kerr/Scott English - Screen Gems-EMI Music, Inc. BMI/Morris Music, Inc. BMI/Graiphle Music PRS/Barry Manilow/Marty Panzer - Kamakazi Music Corp. BMI)

ACT II

SIDE 3

SOME GOOD THINGS NEVER LAST
(Duet with Debra Byrd)
(Mack Rubice - SBK April Music, Inc./ASCAP)

IF YOU REMEMBER ME
(Marvin Hamlisch/Carole Bayer Sager - Begonia Melodies, Inc. BMI/Chappell & Co., Inc., Red Bullet Music ASCAP)

DO LIKE I DO (Billy Kidd, Barry and Company)
(Hammer and Slater - EMI Music ASCAP)

THE BEST SEAT IN THE HOUSE
(Dave Grusin/Alan & Marilyn Bergman - Rearing Fork Music BMI/Threesome Music, Co. ASCAP)

SIDE 4

THE GONZO HITS MEDLEY
IF I CAN DREAM
(Walter Earl Brown - Gladys Music, Chappell & Co., Inc. ASCAP)

Produced by Barry Manilow and Michael Delugg
Recorded and Mixed by Michael Delugg

THE PLAYERS

Music Director & Drums: Bud Harner
Music Director & Keyboards: Ron Pedley
Bass Guitar, Cello & Vocals: Marc Levine
Guitar & Vocals: John Pondel
Keyboards & Vocals: Joe Melotti/Billy Kidd
Percussion, Violin & Vocals: Vanessa Brown
Woodwinds & Vocals: Dana Robbins
Vocals: Debra Byrd

THE STAGE SHOW

Directed by: Kevin Carlisle
Original Production Created and Produced by: Joe Gannon
Written by: Ken and Mitzie Welch, Roberta Kent, Barry Manilow
Production Designer: Jeremy Railton
Lighting Designer: J.T. McDonald
Visual Images: Julio Campos/Kevin Roberts

THE TOUR

Tour Manager: Les Joyce
Production Manager: Gary Speakman
Stage Manager: Jack Albeck
Assistant Tour Manager: Victor Bridgers
Tour Advance: Charlie Robertson
Production Assistants: Randy Doney/Kathy Carey
Music Copyist & Librarian: Karen Smith
Wardrobe Master: Phillip Dennis
Drum Technician: John Bunker
Keyboard Technician: Terry Lawless
Head Carpenter: Dana Vanella
Carpenter: Kevin Spinks
Lighting Director: Jonathan Holt
Lighting Contractor: Peter Clarke and John Lee - Supermick Lights, Inc.
Head Electrician: James Geoghegan
Electrician: John Harper
Fuel-Jet Operator/Electrician: Mary Malley
Sound Contractor: Rikki Farr and Pierre D'Arrigues - Electrodec Productions, Inc.
House Engineer: Russell Fischer
Monitor Engineer: Michael Graphix
Head Audio Technician: Billy Chrysler
Audio Technician: Mark Tooch
Visual Images:
Slide Programmer: Kevin Roberts
Projectionist: Andy Jackson
Musical Instruments Furnished by: Yamaha International

THE ALBUM

Executive in Charge of Production: Eric Borenstein
Assistant to Mr. Manilow: Marc Hulett
Digitally Mastered by: Tom Coyne at The Hit Factory DMS, New York City
Art Direction and Design: Carolyn Quan
Cover Photo: Barry Dahlkoetter
Montage Photos: Larry Busacca/Retna Ltd., Marc Hulett, Kevin Roberts, Christie Sayre and Dennis Hallinan
Back Cover Photo: Steven R. Straub
Recorded at: The Chicago Theatre, Chicago, Illinois, December 2 and 3, 1989
Fanta Professional Services; Johnny Rosen
Mixed at: The Power Station, New York City, Assistant Engineer: Dan Gellert; Sound Track, Inc., New York City, Assistant Engineer: David Lebowitz; Image Recording, Hollywood, CA, Assistant Engineer: Jason Roberts
Assembled at: The Hit Factory, New York City by Chris Tergesen and Michael Delugg/Assistant Engineer: Paul Logus
Production Assistant: Glenn Wygant
Bud Harner, Ron Pedley, Marc Levine, John Pondel appear courtesy of Denon/B&M Records

MANAGEMENT

Garry C. Kief • Steve Wax • Eric Borenstein
STILETTO Management, Inc.
6640 Sunset Boulevard
Hollywood, CA 90028

Barry Manilow International Fan Club
P.O. Box 933017
Los Angeles, CA 90093-3017
(800) 423-1851

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ARISTA

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MADE IN CANADA

DINNER WITH THE BROWNS

DOUBLE DECKER
610-439-3600
$ 5.00



FILLET OF SOLE

ONE SIDE

1. 4 O'CLOCK COMMUTER BLUES
2. MONTH OF MONDAYS
3. DREAM STATE
4. TONIGHT (in the city world)



OTHER SIDE

5. GROUND ZERO
6. DO YOU WANT TO BE WITH ME?
7. BLACK LEATHER MADNESS

DINNER WITH THE BROWNS is:

MICK BROWN - Vocals, Rhythm Guitars
ELLIOT KOCH - Bass Guitar
DAVE SABO - Vocals, Lead Guitars
KAYE WALDEN - Percussion, Vocals

VERY SPECIAL THANKS TO:
MARC SPOONER for keyboards and synths throughout.
DAVE KLINGLER for Sax on "4 O'CLOCK COMMUTER BLUES" & "GROUND ZERO."
KAYE BOUTÉ for fetching burgers, fries, and Rosita's.
JIM STONE for management, booking, & generally being the band "mother -".

PRODUCED BY: DAVE SABO, BRUCE KAPHAN, & DINNER WITH THE BROWNS
RECORDED at DRAGON STUDIOS (Redwood City), OUTBACK STUDIOS (Berkeley), and our very own SNAKEPIT STUDIOS (San Jose).
ALL SONGS WRITTEN BY MICK BROWN & DAVE SABO, EXCEPT "DREAM STATE," WRITTEN BY MICK BROWN/JESSE SAENZ.

Photography by Dave Leporl, Pat Hubol, Melissa Archibeque, Michael Fride, and Moms & Dads of Dinner With The Browns.
Album Cover Design and Typography by Eli Yasek.
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FIRST STRIKE
SAN JOSE'S MUSICIANS COLLECTIVE





MONTH OF MONDAYS



I WAS BORN ON A MONDAY
JUST AN ORDINARY MONDAY
RAISED ON WHAT THE GOOD BOOK SAID
I WAKE UP TO A BRAND NEW WORLD
FACING PROBLEMS THAT MIGHT SEEM CRUEL
NEVER KNOWING IF I PLAYED THE FOOL
JUST ANOTHER, JUST ANOTHER

MONTH OF MONDAYS

I WAS RAISED TO LEARN AND LOVE
I PUT MY FAITH IN GOD ABOVE
WELL WHO'S TO SAY THAT I'VE DONE WRONG
WHEN ALL THESE FEELINGS HAVE FELT SO STRONG
SO AS THE DAYS GO BY
NO REASON TO WONDER WHY
IT'S JUST ANOTHER, JUST ANOTHER

MONTH OF MONDAYS

A MONTH OF MONDAYS YET TO COME
I LIVE MY DAYS LIKE THEY'RE ONE BY ONE
WHAT'S SO SPECIAL NOW THAT SUNDAYS THROUGH
THAT'S WHEN MONDAY COMES TO VIEW

BEHIND THIS FENCE, MY STAY IS LONG
PRISON WALLS, I'VE GROWN SO FOND
LIFE IS HARD BUT I DON'T CARE
WITH ROOM AND BOARD AND CLOTHES TO WEAR
SO YOU SAY THEY SHOULD PUT ME AWAY, DO YOU?
NOW I'M GEARED FOR A LIFETIME STAY
IT'S JUST ANOTHER, JUST ANOTHER

MONTH OF MONDAYS,

A MONTH OF MONDAYS



DREAM STATE

YOU GAVE UP SO EASILY
ON A LOVE THAT'S SO GOOD
AND I KNOW I LOVE YOU
MORE THAN ANY MAN COULD

AND NOW, NOW THAT YOU GAVE UP SO EASILY
ARE YOU THINKING OF ME?
OR DID YOU REALIZE
LIVING IN A DREAM STATE
ONLY FOR A MOMENT, WON'T YOU
THINK OF ME WHEN IT'S OVER

YOU BELIEVE IN YOUR WORLD
IS IT EVERYTHING YOU NEED
ARE YOU REALLY SATISFIED
WHEN YOUR LIFE HAS NO CONTROL

AND NOW, NOW THAT YOU GAVE UP SO EASILY
ARE YOU THINKING OF ME?
OR DID YOU REALIZE

LIVING IN A DREAM STATE
ONLY FOR A MOMENT, WON'T YOU
DREAM STATE
ONLY FOR A MOMENT WON'T YOU
THINK OF ME WHEN IT'S OVER
WHEN YOU'RE LONELY



TONIGHT... In the city world



GOING OUT TO THE CITY WORLD
THE NIGHTLIFE WAITS FOR US
COME TONIGHT TO THE CITY WORLD
WE'LL DANCE THE NIGHT AWAY

THE WEEK IS DONE, I'LL LEAVE IT ALL BEHIND ME
NO SECOND THOUGHTS, I'LL SEE YOU THERE,
I'LL MEET YOU THERE TONIGHT (TONIGHT)
I'LL BE WITH YOU TONIGHT (TONIGHT)
I'LL SEE YOU THERE TONIGHT,

IN THE CITY WORLD
IN THE CITY WORLD
IN THE CITY WORLD

STEPPING OUT IN THE CITY WORLD
NEON NIGHTS SPELL OUT YOUR NAME
LIFE'S SO FAST IN THE CITY WORLD
NO ONE'S DREAMS ARE QUITE THE SAME

DIAMOND STUDDED SKIES, I CAN'T WAIT ANY LONGER
NO SECOND THOUGHTS, I'LL SEE YOU THERE
I'LL MEET YOU THERE TONIGHT (TONIGHT)
IN THE CITY WORLD

I FEEL SO MUCH EXCITEMENT IN THE AIR
I WON'T WAIT TOO MUCH MORE TONIGHT
I CAN SEE US DANCING IN THE AIR
PLEASE DON'T TELL ME YOU WON'T BE THERE
YOU WON'T BE THERE

COME LET'S GO TO THE CITY WORLD
FIND A WORLD FOR US THAT'S TRUE
COME TONIGHT TO THE CITY WORLD
I'M WAITING THERE FOR YOU

THE WEEK IS DONE, I'LL LEAVE IT ALL BEHIND ME



4 O'CLOCK COMMUTER BLUES

GAS FUMES CHOKING DON'T DESPAIR
PEOPLE ON THE ROAD GOING EVERYWHERE
WELL THERE'S TURN LIGHTS BLINKING MINDLESS THINKING
BRAIN WAVES FAILING, JUST A FRACTION
ANOTHER POOR SLOB ENDS UP IN TRACTION

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES
I'M TRYING TO GET HOME FOR THE 4 O'CLOCK NEWS
I'VE GOT THE 4 O'CLOCK COMMUTER BLUES
I PUT IT ON AUTO CRUISE
I PUT IT ON AUTO-CRUISE

TRAFFIC MOVES FAST NOW, MOVING DOWN THE STREET
METAL HITS METAL AND ANOTHER PIECE OF MEAT
A CHAIN REACTION, FOOTS HITS BRAKE AND
STRESS TABS FAILING HOW MUCH CAN YOU TAKE?

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES

AN HOUR IN TRAFFIC, MY HEAD STARTS TO THROB
A 4 O'CLOCK RUSH AND I HATE MY JOB
I'M UP AT SIX TO WORK BY EIGHT
I STEP THROUGH THE DOOR NOT A MINUTE TOO LATE

I'VE GOT THE 4 O'CLOCK COMMUTER BLUES



BLACK LEATHER MADNESS



I WORK DAYS AND SHE WORKS GRAVE
SHE'S THE MASTER AND I'M THE SLAVE
DON'T BE NAUGHTY, BETTER BEHAVE
BETTER BE NICE OR SHE'LL INFLICT SOME PAIN

RAZOR SHARP TONGUE THAT CUTS LIKE A KNIFE
IF SHE GETS MAD BETTER RUN FOR YOUR LIFE
BLACK LEATHER MADNESS
RIGHT ACROSS YOUR BACK
I BET YOU'D LIKE IT BETTER
IF SHE'S DRESSED IN BLACK

BLACK, BLACK LEATHER MADNESS
BLACK, BLACK LEATHER MADNESS
BLACK, BLACK LEATHER MADNESS
RIGHT!!!

BY DAY WE CALL HER 'MOMMY'
BY NIGHT SHE'S SHOWN BY APPOINTMENT ONLY
YOU LAY DOWN YOUR MONEY
SHE PUSHES IT ASIDE
YOU'RE LOOKING FOR SHELTER
BUT THERE'S NO PLACE TO HIDE

VICIOUS FOR PLEASURE
PAIN FOR PAY
BLACK LEATHER MADNESS
IS THE ONLY WAY

BLACK LEATHER MADNESS
RIGHT ACROSS YOUR BACK
I BET YOU'D LIKE IT BETTER
IF SHE'S DRESSED IN BLACK

BLACK LEATHER MADNESS



DO YOU WANT TO BE WITH ME

I'M NOT LAST WEEK, I'M NOT NEW
TO THINGS YOU DO OR SAY
FIRST YOU SAY I'M WHAT YOU DREAM
AND THEN YOU FADE AWAY

IT'S BLACK AND WHITE, AND IT'S SO GREY
IT'S DAY & NIGHT THE WORDS YOU SAY
THE QUESTIONS AND NO ANSWERS WHY
I WONDER WHY I EVEN TRY

DO YOU WANT TO BE WITH ME?
LIKE I WANT TO BE WITH YOU
DO YOU WANT TO SPEND SOME TIME WITH ONE
WHO WANTS YOU LIKE I DO?
LIKE I DO

I PHONE YOU UP, YOU SAY YOU'RE FINE
YOU SAY YOU'RE GLAD I CALLED
I ASK IF YOU COULD SPEND SOME TIME
YOU SAY YOU CAN'T AT ALL

I'M SO CONFUSED, LOST ALL THE TIME
I FEEL LIKE I COULD LOSE MY MIND
I'M NOT SOMEONE TO BOUNCE AROUND
I'VE GOT TO KNOW WHAT I HAVE FOUND

DO YOU WANT TO BE WITH ME?

WHO'S TO SAY WHAT HIDES INSIDE YOUR MIND
YET I'M SO AFRAID OF WHAT I'LL FIND
FOR ALL THE WORLD TO SEE
THAT IT'S WRONG FOR YOU AND ME

DO YOU WANT TO BE WITH ME?



GROUND ZERO



MRS. WILSON DROPS THE KIDS OFF IN THE MORNING
OFF TO WORK TO BUILD THE FUSES FOR THE DAY
DOESN'T WORRY WHAT THEY ARE,
OR WHAT THEY'RE USED FOR
JUST AS LONG AS SHE'S SURE TO GET HER PAY

THERE'S NO TEARS FOR IMAGINARY FEARS
AFTER ALL, SHE IS THE A-BOMB GENERATION
NO MORE WORDS AS IT ALL SEEMS SO ABSURD
SHE'S HEARD IT ALL SO MANY TIMES BEFORE

BUT SHE DON'T CARE AT ALL,
SHE KNOWS SHE'S LIVING ON GROUND ZERO
SHE DON'T CARE AT ALL,
IT'S JUST THE WORLD SHE'S COME TO KNOW
SHE DON'T CARE AT ALL,
SHE KNOWS SHE'S LIVING ON GROUND ZERO
SHE DON'T CARE AT ALL,
IT'S JUST THE WORLD SHE'S COME TO KNOW

GO AHEAD AND DROP THE BOMB, IT MAKES NO DIFFERENCE
MR. BROWN SAYS IT WILL HAPPEN ANYWAY
NOW WE KNOW, WE'RE ACCEPTABLE LOSSES
THERE'S NO FUTURE, JUST A LIFE FROM DAY TO DAY

NATIONAL PRIDE AUTOMATIC SUICIDE
THERE'S A SILENCE IN FRUSTRATION ALL AROUND US
NO ONE HEARS ALL THEIR DEEPEST, DARKEST FEARS
THEY WOULDN'T WANT TO LISTEN ANYWAY

BUT THEY DON'T CARE AT ALL.
TOTAL RESIGNATION, STEP UP TO THE WALL
TOTAL RESIGNATION TO IT ALL

AND THEY LIVE IN THIS WORLD THEY CALL THEIR HEAVEN
MAKE THE BEST OF ALL
THE WORST THAT COMES THEIR WAY
WALK IN STEP, THEY'RE ALL
STRANGERS IN A STRANGE LAND
HOPING TO SURVIVE AT LEAST ANOTHER DAY

ONE BY ONE, TURN THEIR FACES TO THE SUN
LEAVE BEHIND THEIR HOPES TO SEE A NEW TOMORROW
I CAN SEE IT'S THE SAME FOR YOU AND ME
A WORLD THAT'S CHANGED
BUT STILL REMAINS THE SAME

BUT WE DON'T CARE AT ALL!!

GO AHEAD AND DROP THE BOMB, IT MAKES NO DIFFERENCE

FIRST STRIKE
SAN JOSE'S MUSICIANS COLLECTIVE

Dinner With The Browns
PO Box 361375
Milpitas, CA 95035

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Our Sincerest Thanks to: Our loved ones for their continuous patience and support, the jocks and jockettes at KSJS, KSCU, and KFJC, Rebecca, Howard, and all the rest at THE METRO, BAM, Harry Sumrall, The San Jose Mercury News, The one & only CATFLINGER, Kevin Von Leuhrte, Pat Toreson, Mike Thompson, Mary Ann & Co. (The Review) for do's, Craig Peterson for all kinds of support, Doug and Mike for Mac, Margie & Thom for viddy, Al Roscoe for VCR support, the other bands of the FIRST STRIKE COLLECTIVE for their continued support, EVERYONE on the DWTB mailing list, Bruce K. for burning all the midnight oil that he had, and Gene Krupa.
Also, thanks to the people of Milpitas for letting us use their post office!!!


DAVID DEE
Portrait Of The Blues
Gibson

Featuring

"Going Fishing"



0 14883-0009-1 0

EDGE RECORDS


Bob Ruzicka
Soft Rocker
MCA-375
9/24/13
DOUBLE DECKER RECORDS
$ 1.00

SAMPLE COPY

Bob Ruzicka

Side One

All Over Again
2:49

Soft Rocker
3:06

Nothing To Say
2:44

Blame The Moon
2:50

God Almighty Mama
3:09

Side Two

The King Of Candyland
2:51

Find The Sunshine
3:03

When The Morning Finds You
3:19

Let Somebody Else Be Me
3:08

Home-Front Hero
3:21

Musicians

Piano
Dr. John Harris
David Briggs

Bass
Mike Leech

Drums
Kenny Malone
Kenny Buttrey

Guitar
Billy Sanford
Troy Seals

Percussion
Kenny Buttrey*
Kenny Malone*
Farrell Morris

Electric Guitar
Reggie Young
Charlie McCoy
Troy Seals

Steel
Weldon Myrick

Fiddle
Buddy Spicher

Sax
Jerry Tuttle

Harmonica
Charlie McCoy

Organ
Charlie McCoy

Voices:
Hershel Wigginton
Ricky Page
Don Gant
Hoyt Hawkins
Diane Harris

All selections written by Bob Ruzicka
All selections published by TRO-Devon Music, Inc.-BMI

Recorded at Quadrafonic Sound Studio, Nashville, Tennessee
Recording Engineer: Steve Ham
Remix Engineers: Steve Ham and David Briggs
Photo: D. Ruzicka

*Courtesy of Warner Bros. Records

Produced by David Briggs for
TRO-Workshop Productions

MCA-375



MCA RECORDS

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THE C.A.R.E. SESSION

CLEVELAND ARTISTS RECORDING FOR ETHIOPIA

"The Eyes Of The Children"


BEN ORR (THE CARS)


MICHAEL STANLEY
KEVIN RALEIGH (MSB)


DONNIE IRIS


RICKIE MEDLOCKE
(BLACKFOOT)


JENNIFER LEE


VISIONS


DANNY POWERS & BOB PELANDER
(MSB)


SKIP MARTIN (DAZZ BAND)


MIMI HART (THE BOP-KATS)


JOE VITALE

Side One
"The Eyes Of The Children"
(Edited Version)

THE C.A.R.E. SESSION

Side Two
"The Eyes Of The Children"
(Long Version)

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CLEVELAND ARTISTS RECORDING FOR ETHIOPIA

"The Eyes Of The Children"


PAUL FAYREWETHER

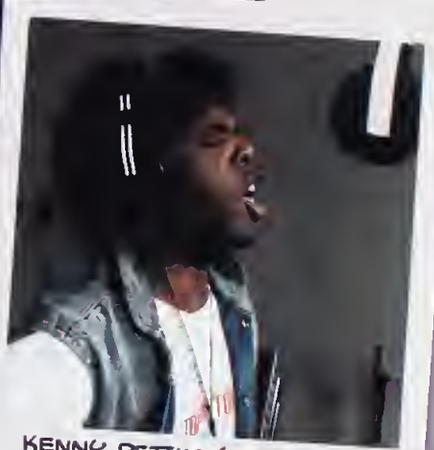

JIM BONFANTI, WALLY BRYSON,
DAVE SMALLEY
(FORMER RASPBERRIES)


YOU-TURN


DAVE SMELTZ (I-TAL),
MARK ADDISON (NATION OF ONE)
ALEX BEVAN


FRANK & TOM AMATO
(BEAU COUP)


ELLIE NORE


KENNY PETTUS (DAZZ BAND)


DENNIS CHANDLER


BILLY BUCKHOLTZ, (WILD HORSES)
BILLY SULLIVAN (MOONLIGHT DRIVE)
STEVE JOCHUM (WILD HORSES)


AUDREY GOODWIN
SHERI BROWN


BILL PETTIJOHN
(MOONLIGHT DRIVE)

Produced And Arranged By: DANNY POWERS/ BOB PELANDER/
KEVIN RALEIGH AND MICHAEL STANLEY FOR MSG PRODUCTIONS, INC.
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SIDE ONE
"THE EYES OF THE CHILDREN"
(EDITED VERSION)

SIDE TWO
"THE EYES OF THE CHILDREN"
(LONG VERSION)

FOR C.A.R.E. SESSION MERCHANDISING INFORMATION, WRITE.

C.A.R.E. SESSION MERCHANDISING
c/o BARRACUDA, INC.
2B001 CHAGRIN BLVD SUITE 205
BEACHWOOD, OHIO 44122

THE EYES OF THE CHILDREN
(MICHAEL STANLEY/MARK AVSEC/KEVIN RALEIGH/
BOB PELANDER/DANNY POWERS)

It's not such a strange situation
You've heard it all before
Someone needs a helping hand
And even the best of intentions
Sometimes they just aren't enough
So now is the hour to do all you can
Sometimes crying alone in the night
Across the ocean, across the highway
There but for the grace of God go you and I.

(chorus)
And the eyes of the children
Don't see black or white
There's no politics no nations
On a cold and hungry night
The promises and visions
Are only just a start
But it's the eyes of the children
That keep the fire burning
Keep the fire burning in our hearts

There is no use in pretending
That this will all go away
If somebody somewhere won't take a stand
And how much time would it take you
How much pain could you ease
And how many lives do we hold in our hands
Someone's crying alone in the night
Across the ocean, across the highway
There but for the grace of God go you and I

(repeat chorus)

(bridge)
And if you stop and think about it
Most of us have got it good
And if we try and find the answer
Well you know someday we might
Gotta try and make a difference
Gotta try and put things right

(repeat chorus)

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CONTRIBUTION ADDRESS:
USA for Africa Foundation
6420 Wilshire Blvd., 19th Floor
Los Angeles, California 90048

In northeast Ohio, proceeds from the record and releated merchandise will be used by THE HUNGER TASK FORCE OF THE INTERCHURCH COUNCIL and THE CATHOLIC HUNGER NETWORK to purchase food for the thousands who seek help at hunger centers and soup kitchens.

With regional unemployment close to 10 percent and the loss of nearly 170,000 manufacturing jobs in northeast Ohio, the number of people needing emergency food has quadrupled in the past five years. Cleveland alone serves over 51,000 people each month, half are children.

CONTRIBUTION ADDRESS:
Hunger Task Force
2230 Euclid Avenue
Cleveland, Ohio 44115

MUSICIANS:
TOMMY DOBECK (Drums & Percussion)
MICHAEL GISMONDI (Bass)
BOB PELANDER (Piano & Synthesizer)
KEVIN RALEIGH (Synthesizers)
DANNY POWERS (Guitars)

FEATURED VOCALISTS:
SKIP MARTIN (DAZZ BAND)/BEN ORR (THE CARS)/JOE VITALE/JENNIFER LEE/RICKIE MEDLOCKE (BLACKFOOT)/KENNY PETTUS (DAZZ BAND)/KEVIN RALEIGH (MSB)/MICHAEL STANLEY (MSB)/VISIONS (DIANNE WOODS, CHERRELLE BROWN, ALECIA BURTON)/ALEX BEVAN/PAUL FAYREWETHER/MIMI HART (THE BOP-KATS)/BOB PELANDER & DANNY POWERS (MSB)/DONNIE IRIS

CHORUS VOCALISTS:
ALL OF THE ABOVE PLUS: AUDREY GOODWIN/SHARI BROWN/MARK ADDISON (NATION OF ONE)/BILL PETTIJOHN & BILLY SULLIVAN (MOONLIGHT DRIVE)/JIM BONFANTI, DAVE SMALLEY, WALLY BRYSON (FORMER MEMBERS OF THE RASPBERRIES)/TOM & FRANK AMATO (BEAU COUP)/MARY MARTIN/MARK AVSEC (DONNIE IRIS & THE CRUISERS)/BILLY BUCKHOLTZ & STEVE JOCHUM (WILD HORSES)/YOU-TURN (ARCHIE, NORRIS, KENNETH, KEVIN AND DAVID BELL)/DAVE SMELTZ (I-TAL)/DENNIS CHANDLER/ELLIE NORE

ENGINEERED BY:
DALE PETERS/DANNY POWERS/BRUCE HENSEL/MASSIVE JIM CARROCCIO/PAUL SCHWARTZ

ASSISTANT ENGINEERS:
GREG KOCHIS/RICHARD KENNEY/DAVE WILSON

MIXED BY:
DALE PETERS & THE MICHAEL STANLEY BAND

MASTERED BY:
JACK SKINNER AT STERLING SOUND, N.Y.C.

RECORDED AT:
BEACHWOOD STUDIOS, BEACHWOOD, OHIO, APRIL 1985 (VERY SPECIAL THANKS TO KEITH VOIGT AND EDR ENTERTAINMENT FOR THEIR DONATION OF STUDIO TIME AND TAPE).

EXECUTIVE PRODUCER:
DENNY SANDERS

PROJECT COORDINATOR FOR WKYC-TV:
DALE SOLLY

PHOTOGRAPHY BY:
DANIEL MONTECALVO/TIM BUSH

ART DIRECTION:
VICTOR GOZION/DAN WARD/MIKE DERRICK/S. PUETTE

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SKIP MARTIN AND KENNY PETTUS APPEAR COURTESY OF MOTOWN RECORDS

TOM AND FRANK AMATO APPEAR COURTESY OF SCOTTI BROTHERS RECORDS

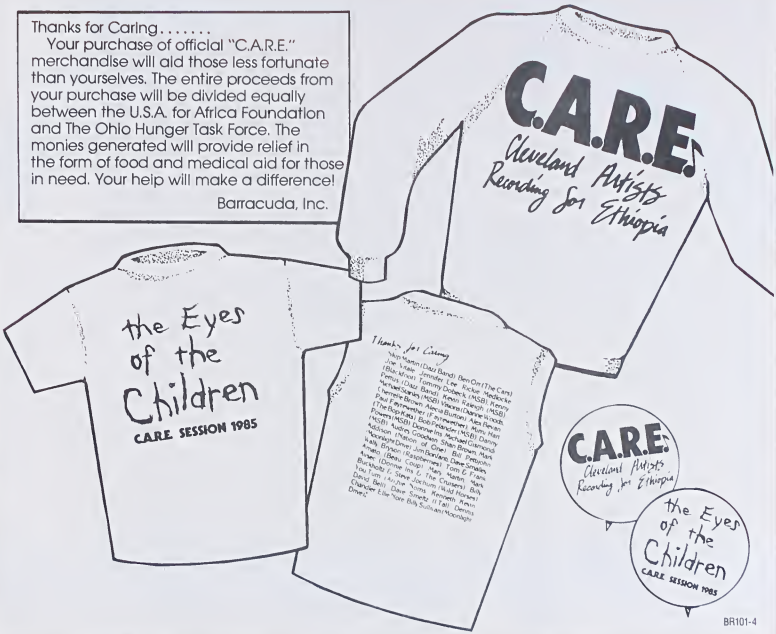
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BR101-4

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Barracuda, Inc.



BR101-4

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Michael Stanley goes over things
with Donnie Iris

(Michael on Left)



Ben Orr from the Cars came into Cleveland to sing his part.

(Ben is originally from Cleveland)

Broadway Intermission

BR-117

WHITE HOT JAZZ

(1927-1930)

Volume II





Volume II

WHITE HOT JAZZ

(1927-1930)

This album is the second in a series devoted to the "hot" white jazz bands and dance orchestras of the 1920's and early 1930's. Over the years many of these groups have been over looked by collectors, critics, jazz historians, and even record producers for a wide variety of reasons. It is our intention and hope (that through this series) interest will develope in this last frontier of collecting and research. This album features eighteen selections from 1927-1930, ranging from west coast "territory bands" to New York's studio musicians.

The first five selections were recorded in Los Angeles, California in 1927 and 1928 by what appears to be two relatively unknown west coast bands--Jackie Sounders and His Orchestra and the Garden Dancing Palace Orchestra. However, I believe that what appears to be two different bands on the lables, is in fact the same group Jackie Sounders And His Orchestra.

Jackie Sounders And His Orchestra were a fairley successful west coast band in the mid- 1920's. They recorded ten selections under Sounders' name (in four sessions) during a one year period (from September 27, 1926 to September 28, 1927). The band was featured at the Olympic Hotel in Seattle, Washington, and their regional popularity prompted two west coast publishers to include pictures of the band on their sheet music in 1925 and 1926.

MAYBE SOMETIME and GONNA GET A GIRL remind me several ways of the Jean Goldkette band. These selections feature some fine section work, as well as some very interesting solos. The guitar and violin work by Billy Barrett (vln) and Forrest Hart (g&bj) reminds me of Venuti and Lang, and the last chorus on MAYBE SOMETIME features some excellent string bass by Walt Haines, much like how Steve Brown's bass powered the Jean Goldkette band. One more interesting coincidenee about these groups, is that the vocalist's name on these selections is Walton McKinney, most collectors know about the connection of the Jean Goldkette band and the McKinney's Cotton Pickers. You might say that this band, whether intentional or not, is the Jean Goldkette band of the west coast.

ROSE ROOM, WHEN ERASTUS PLAYS HIS OLD KAZOO, and DEEP HOLLOW were issued as by the Garden Dancing Palace Orchestra. These selections contain the same sound, style, and instrumentation as the first two selections by Jackie Sounders And His Orchestra. The soloists on these sides also sound like they are by the same personnel the vocalist on ROSE ROOM and WHEN ERASTUS PLAYS HIS OLD KAZOO is also Walton McKinney. A total of eight selections (seven being issued) were recorded as the Garden Dancing Palace Orchestra, the recording dates for these sessions are: September 23, 1927, September 24, 1927, June 28, 1928, and June 29, 1928. The last session recorded as Jackie Sounders And His Orchestra was September 28, 1927. I'm still puzzled why Jackie Sounders needed a pseudonym. Before moving on, I would like to mention that this version of DEEP HOLLOW, in my opinion, is the definitive version of this tune.

Collectors often don't think of Kay Kyser the "old professor", as an exponent of "hot" Jazz, however COLLEGIATE FANNY and HARK! THE SOUND OF TAR HEEL VOICES hold their own among any 'hot' jazz recording. In 1926 Kay Kyser And His Orchestra, branched out from the University of North Carolina and formed a band, these two "college songs" were recorded in Chicago in 1929.

MY MAN FROM CAROLINE and I LIKE A LITTLE GIRL, LIKE THAT were recorded in 1930 by Joe Venuti And His Orchestra. Like many of the recordings by New York's studio musicians, the personnel reads like a who's who in jazz--these recordings are no exception. What makes these sides unique is the fact that on this date three of the best arrangers of the day are present--Glenn Miller, Fud Livingston, and Joe Tarto. I don't know who arranged these sides, but I do know that Joe Tarto arranged many sides for Venuti--perhaps these are two more. Soloists include Manny Klein, Glenn Miller, Joe Venuti, Jimmy Dorsey (clt), and a short break by Fud Livingston (ts).

Boyd Senter has often been shunned by collectors and critics because of his novelty approach to jazz. I think that this tag has been mis-applied as these four sides will point out. BASIN STREET BLUES and COPENHAGEN were recorded in late-1929 with several of New York's studio musicians present--Mickey Bloom, Herb Winfield, Fud Livingston, and Stan King. GIVE IT TO ME RIGHT AWAY and SMILES are from Senter's last session (June, 1930), they were recorded in Hollywood, California by an entirely different group-- the vocalist on these sides is the trombonist Ray Stillwell.

While Boyd Senter was an accomplished musician, he had learned to play several different instruments, but only played the clarinet and alto saxophone on records. He began recording in 1924 and made many records with Mickey Bloom, Tommy Dorsey, Jimmy Dorsey, Frank Signorelli, Jack Russell, Eddie Lang, etc. He was also one of the first band leaders to hire the talents of Red Nichols and Glenn Miller before they would become sought-after musicians.

Irene Beasley, who was billed as "The Girl From Dixie", recorded MY BABY'S BACK TODAY with accompaniment by Phil Napoleon, Bill Wirgis, Carson Robison, and others. She was backed on other recordings issued under her name by Benny Goodman, Tony Almerico, and Slim Lamar to name a few. She is also the vocalist on Joe Venuti's recording of MY MAN FROM CAROLINE (which is also on this album).

YOU CAN'T CHEAT A CHEATER and ANYTHING are two selections by (Phil) Napoleon's Emperors. These sides were recorded on May 23, 1929, and feature Phil Napoleon, Tommy Dorsey, Jimmy Dorsey, Frank Signorelli, Eddie Lang, Joe Venuti, Joe Tarto, and Ted Nepoleon. It is fun to compare this (Phil Napoleon's) full-band version of YOU CAN'T CHEAT A CHEATER with Tommy Dorsey's trumpet solo version (backed by Frank Signorelli, Eddie Lang, & Stan King), which was recorded exactly one month before.

Carson Robison is more noted for his country & western work, but he made several sides that are of jazz interest. STUFF and NONSENSE are two very interesting selections. They feature Earl Oliver, Sam Lewis, Larry Abbott, Andy Sanella, and Carson Robison.

We hope that you have enjoyed this second volume of "WHITE HOT JAZZ". We would like to thank Tim Lane, Steve Hester, and Charlie Rasch for the use of their recordings and their assistance on this project.

Steve Hester
1984

SIDE A

JACKIE SOUNDER AND HIS ORCHESTRA. Sherman Herrick-Blaine Boyden t, Jackie Sounders tbn, ldr, George Shelton- Clarence Cumins Walter Hawkins clt as, ts, bar, Irvin Antes-p, Forrest Hart bj, g, Billy Barrett-vln, Walt Haines-bb, sb, Steve Barrett d; Walton McKinney v Los Angeles, Calif., February 16, 1927

1. **MAYBE SOMETIME** -vWalton McKinney

Same personnel as above Los Angeles, Calif., February 17, 1927

2. **GONNA GET A GIRL** - vWalton McKinney

GARDEN DANCING PALACE ORCHESTRA Unkown personnel 2t, tbn clt, ss, as clt as clt ts, p, bj, vln, bb, d, v. (this may be Jackie Sounders & His Orch) Los Angeles, Calif., June 28, 1928

3. **ROSE ROOM** -vWalton McKinney
4. **WHEN ERASTUS PLAYS HIS OLD KAZOO** -vWalton McKinney

Same personnel as above Los Angeles, Calif., June 29, 1928

5. **DEEP HOLLOW**

KAY KYSER AND HIS ORCHESTRA- Frank Fleming-Charles Kraft t Richard White tbn John White-clt, as, Sully Mason-clt, as, v, Art Walters-clt, ts, Benny Cash p, George Strum bj arr Bi Rhoads-bb, Ray Michael-d, Kay Kyser-dir Chicago November 26, 1929

6. **COLLEGIATE FANNY** -Sully Mason
7. **HARK! THE SOUND OF THE TAR HEEL VOICES** vOrchestra

JOE VENUTI AND HIS ORCHESTRA. Manny Klein-?Charles Margulis t Glenn Miller tbn Jimmy Dorsey-?Pete Pumiglio -clt, as, Fud Livingston-clt, ts, Rube Bloom p, Eddie Lang-g Joe Venuti vln, ldr, Tarto-sb, ?Stan King-d, Irene Beasley-Frank Luther-v New York, September 30, 1930

8. **MY MAN FROM CAROLINE** - virene Beasley
9. **I LIKE A LITTLE GIRL' LIKE THAT** -vFrank Luther

SIDE B

BOYD SENTER AND HIS SENTERPEOES: Mickey Bloom-James Migliore T Herb Winfield tbi Boyd Senter-clt, as, ldr, clt, as, Fud Livingston-clt ts, Jack Russell-p Dan Calker-bj, g, sb Stan King-d kazoo New York, October 29, 1929

1. **BASIN STREET BLUES**

Same personnel as above New York, November 25 1929

2. **COPENHAGEN**

———Haukenheiser-t, Ray Stillwell-tbn, v Boyd Senter- clt as, ts ldr as, ts Jack Russell p Hy sb, Walter Meyer-d Hollywood, Calif June 19, 1930

3. **GIVE IT TO ME RIGHT AWAY**-vRay Stillwell
4. **SMILES** -vRay Stillwell

IRENE BEASLEY " THE GIRL FROM DIXIE" WITH ORCHESTRA Phil Napoleon t Bil Wirgis -p, Carson Robison-g, Teddy Lasoff-Sam Freed-vln Irene Beasley-v Camden, April 10, 1929

5. **MY BABY'S BACK TODAY** virene Beasley

(PHIL) NAPOLEON'S EMPERORS. Phil Napoleon-t, ldr, Tommy Dorsey-tbn Jimmy Dorsey clt as, Frank Signorelli-p, Eddie Lang-g, Joe Venuti vln, Joe Tarto-bb, Ted Napoleon d New York Ma, 23, 1929

6. **YOU CAN'T CHEAT A CHEATER**
7. **ANTHING**

CARSON ROBISON'S KANSAS CITY JACK-RABBITS. Earl Oliver-t ? Sam Lewis tbn Larry Abbott and Another-clt, as, ?Bill Wirgis-p, Carson Robison-g ? Murray Kellner-vln, Andy Sanella-stg (poss other reed), Joe Tarto-sb, ?Stan King-d New York, July 31, 1929

8. **STUFF**
9. **NONSENSE**



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TIME RECORDS
52103

BLUE GRASS BACK HOME

THE BLUE RIDGE MOUNTAIN BOYS

BEFORE I MET YOU
JIMMY BROWN, THE NEWSBOY
I'M SITTING ON TOP OF THE WORLD
I'M CRYING MY HEART OUT OVER YOU
LONESOME ROAD BLUES
BIRMINGHAM JAIL
DO REMEMBER ME
SOUR WOOD MOUNTAIN
KENTUCKY WALTZ
ROCKY ROAD BLUES
UNDER THE DOUBLE EAGLE
JUST BECAUSE



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TIME
RECORDS
52103

BLUE GRASS BACK HOME

THE BLUE RIDGE MOUNTAIN BOYS

Blue Grass music like other forms of ethnic music suffers from the infiltration of mediocrity. Pseudo performers immediately try to capitalize on a select form of music that has gained national popularity. Blue Grass music has become popular in the past year and it's amazing how many groups and country bands are passing themselves off as authentic Blue Grass bands, when they're nothing but ineffectual country bands or just corny hillbilly groups.

The beauty of good Blue Grass music is that all of the performers are wizards on their instruments, especially those who perform on the banjo. It is a relief in this electronic world where everything is over-amplified—echo piled on and the tape reverb unbearable—to hear an unamplified banjo being played by a master—it's truly a refreshing sound.

The Blue Ridge Mountain Boys are an authentic Blue Grass band which has been playing this style of music all their lives. They are among the finest exponents of Blue Grass music. Their first album on TIME RECORDS, "HOOTENANNY N' BLUE GRASS" (2083), was a great success and won many new admirers for The Blue Ridge Mountain Boys.

The vocals are shared by Jacob Landers, Hershel Sizemore and Rual Yarbrough, with Hershel and Rual supplying most of the articulate banjo picking. Bassist Buddy Killen, drummer Murrey Harman and guitarist Kelso Herston, support the group solidly.

The repertoire is an excellent mixture of authentic Blue Grass standards and tunes that have not been overexposed. "BEFORE I MET YOU," "JIMMY BROWN, THE NEWSBOY" and "DO REMEMBER ME" are among the finest vocal renditions of these classics that I have ever heard. "SOUR WOOD MOUNTAIN" and "LONESOME ROAD BLUES" are excellent examples of exciting Blue Grass instrumentals featuring the wonderful sound of picked banjos as played by experts. "KENTUCKY WALTZ," "I'M CRYING MY HEART OUT OVER YOU" and "I'M SITTING ON TOP OF THE WORLD" give credence to the authenticity of The Blue Ridge Mountain Boys.

It's about time that authentic Blue Grass music receives the recognition it deserves. The music has been around for a long while and discerning critics have finally recognized it as a true art form whose roots are in the United States. Like jazz, Blue Grass is a style of music that is performed by dedicated musicians who believe in what they are playing.

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Original Recording Engineer	Mort Thomasson
Mastering	Hal Diepold
Liner Notes	Peter Spargo
Production Coordinator	Harry Ringler
Album Coordination	Arpena Spargo
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Side A:

BEFORE I MET YOU
JIMMY BROWN, THE NEWSBOY
I'M SITTING ON TOP OF THE WORLD
I'M CRYING MY HEART OUT OVER YOU
LONESOME ROAD BLUES
BIRMINGHAM JAIL

Side B:

DO REMEMBER ME
SOUR WOOD MOUNTAIN
KENTUCKY WALTZ
ROCKY ROAD BLUES
UNDER THE DOUBLE EAGLE
JUST BECAUSE

PERSONNEL AND INSTRUMENTATION

GUITARS
Ray Edenton
Kelso Herston
Wayne Moss
Bobby Smith

BANJO
Hershel Sizemore
Rual Yarbrough

BASS
Buddy Killen

DRUMS
Murrey Harman

VOCALS BY
Jacob Landers
Hershel Sizemore
Rual Yarbrough

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Charles Jackson
Nehemiah Wynn
Renard Branch
Charles Jones (Skip)
Leonard Conner
Phil McGee

JESUS IS WAITING
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

If thou would confess
With thy mouth Oh Lord Jesus
And believe in your
Heart that God has raised
Him from the dead
Then you shall be saved

Jesus is always there
Waiting to hear your prayer
He'll answer you today
If you'll take some time to pray

Never a time so severe
Never our God so near
Not just waiting to hear
But He wills to answer you

Never a darker hour
No better time to show His power
Your needs can be met right away
If you'd take some time to pray

Jesus is waiting for you
Waiting to see you thru
Whatever you need Him to do
He wills to answer you

SOLID ROCK
Music arranged by Patrisha Gill
Ron Harris Publishing/ASCAP

My hope is built on nothing less
Than Jesus blood and righteousness
I dare not trust the sweetest frame
But wholly lean on Jesus name

When darkness veils his lovely face
I rest on his unchanging grace
In every high and stormy gale
My anchor holds within the veil

On Christ the solid rock, On Christ the solid rock
His power is able to keep me from falling
Having done all to stand, He will make me strong
On Christ the solid rock, I'm standing tall

When He shall come with trumpet sound
O may I then in Him be found
Dressed in His righteousness alone
Faultless to stand before the throne

On Christ the solid rock, On Christ the solid rock
My faith has found a resting place in Jesus
I love Him more each day, (
On Christ the solid rock, I standing

Proud to be His chosen one
For my sins He took to the cross — And there He —
Died for all, whosoever will, let him come
And not be lost

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

Standing on the promises of Jesus Christ my saviour
Glory in highest I will shout and sing His praise forever

On Christ the solid rock, I'm standing tall

I CAN BEAR IT
Music and Lyrics by Edwin Hawkins
Edwin Hawkins Publishing Co./ASCAP
PRI Music Inc./ASCAP

I wouldn't put more on you than you bear
So if it's there it means you can bear it

My father is rich in houses and land
He holds this world in the palm of his hand

My faith looks to Thee, Oh lamb of God I come to Thee
Be strong in the Lord and of good courage, for the Lord
thy God is with thee

I can take it
I can make it
I can bear it with the Lord on my side

Fret not thyself because of evildoers, neither be thou
envious against workers of iniquity
Trust in the Lord and do good, verily thou shall be fed

I can take it
I can make it
I can bear it with the Lord on my side

I wouldn't put more on you than you can bear
So if it's there it means you can bear it

HE KNOWS
Music arranged by Edwin Hawkins
Edwin Hawkins Publishing Co./ASCAP
PRI Music Inc /ASCAP

We are our heavenly Father's children
(We all know) that He loves us one and all

LEAD

Yet there are times we find an answer,
Another voice and call
If we are willing, He will teach us
His voice only to obey
He knows Yes, He knows
Just how much we can bear

You've
(Think of the times) We've asked the question
(Down in your heart) Lord, what shall I do?

LEAD

Then you confide in your friends and loved ones
But they have troubles too
(There is a God) who rules earth and heaven
In Him you'll find relief from pain
He knows, I'm so glad He knows
Just how much we can bear

BRIDGE

God
He knows He knows, just how much we
can bear

He knows God knows, just how much we
can bear

FULL AND COMPLETE
Lyrics and Music by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

The devil told me, that I couldn't stand with all the sin and
darkness, that's spread throughout the land

Just look at the drugs and disease, who will be able to escape,
Then the Word of God spoke swiftly to me, and said, God will make a way

God said, I am the way, truth and life, you must not doubt
There's nothing too hard for me, I will work things out
Now is the time to show that I'm still in control
And put your trust in me

So grab a hold, and don't let go
Hold on for life
Place your feet on a solid foundation
Set your eyes on Christ
For He's the one who delivers
He's the one who's the giver
And He'll give to everyone in need
Salvation, hope, joy and peace

LEAD *Come on*
Just as you are
No matter how far
You have to go
Wash you white as snow
Before it's too late
Wash your sins away

LEAD *And then he can heal your body*
Set your mind at ease

LEAD *And make your life*
Full and complete

THE JUST SHALL LIVE
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

The Just Shall Live
Shall Live By Faith
Do-Do-Doo-Doo-Doo

Looking around me, and I don't look so right
Working on these old problems, working with all my might
Struggling day to day, wondering endlessly
I can't seem to find the solution nor the root of this mystery
So I heed the word of God which says

The just shall live, shall live by faith
The just shall live, shall live by faith

Keep going in circles, but you can't find your way
And the light keeps getting dimmer
Feels just like you're lost in space
So you lose your inspiration I hear you say
What's the use
And you conclude that you have done all that you
know to do Who's gonna see you through?
You better hear me when I say

The just shall live, shall I live by faith

What God is able to do, maybe you just cannot see
Just like He took fish and 5 loaves of bread,
and fed 5,000 hungry souls, He'll do the same
for you if you hold on!

Hold on, you can make it
Hold on, you can make it

He's gonna see you through
Take good care of you
Trust Him and obey
He'll make a way out of no way

Said the just shall live
They're gonna by faith
Hang on in there, you'll make it by His grace

WHO SHALL SEPARATE US
Lyrics and Music by Dwayne Kennedy
Arranged by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

Who shall separate us from the love of God
Who shall separate us
Who shall separate us from the love of God
Who shall separate us
Neither death nor life
Angels or demons
Things present or things to come
(Any Power)
Neither Height nor Depth
Anything in all creation
Will be able to separate us
Who shall
Separate us from the love of God

VERSE: *Tho we are considered as sheep*
Ready for the slaughter
We face death all day long
But in all these things
We are more than conquerors
Through Jesus Christ
Who loves us, one and all — I'm convinced

Neither death nor life

OH MY JESUS
Music and Lyrics by James C. Chamber and Kevin Bond
Bonded Music Publishing/BMI

CHOIR CHORUS 1

Jesus oh how sweet the name Jesus
Everyday the same Jesus
Oh my Jesus
Died on Calvary Jesus
Died for you and me Jesus
Oh my Jesus

CHOIR CHORUS 2

(Jesus) Why you love me so
(I wonder) That I will never know Jesus
Oh my (Jesus) captain of my soul
(Lead me Lord) Guide me take control Jesus
Oh my Jesus

LEAD VERSE

The Bible tells thus story of a man long ago whose name was
Christ, Jesus Christ

It tells of how he chose to die for our sins so we could live,
how it was done for you and me (CHOIR REPEAT CHORUS 1)

BRIDGE *(Choir)*

Never will I leave you
Never forsake you Lord

LEAD *Because you've placed your arms around me*

CHOIR *With you I long to be*

LEAD *To render my voice in harmony*
Will sing praises ever more

CHOIR *Ah Ah Ah (Evermore)*
Ah Ah Ah
Jesus why you love me so (I wonder)
That I will never know Jesus
Oh my (Jesus)
I'll ever praise your name
(Cause you saved me) From my sin in shame Jesus
Oh my Jesus (Repeat)

COME TO JESUS
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

His arms are open wide
Just for you and I
He'll take you in His arms
And protect you from all harm

There is no other place
No matter what you face
Where you can be sure
That you are safe

Can't you hear Him call,
Calling out to you
Saving I understand
Just reach take hold my hand

I'll take away your fear
As I hold you so near (choir entrance)
All you have to do is come to me

Come to Jesus, He's waiting just for you
You've tried it your way
Now give Him a chance today

Come now don't delay
For tomorrow may be too late
All you have to do is come to Him

THANK YOU
Music and Lyrics by Walter Hawkins
Malaco Music/BMI, Leeodd Music/BMI

Tragedies are common place
All kinds of disease, people are slipping away
The economics down, people can't get enough pay
As for me all I can say is
Thank you lord for all you've done for me

Folks without homes, living out in the streets
And the drug habits some say, they just can't beat
Muggers and robbers, no place seems to be safe
But He's been my protection every step of the way
I wanna say thank you Lord for all you've done for me

It could have been me outdoors
With no food, no clothes

Or just alone without a friend
Or just another number with a tragic end
But you didn't see fit to let none of these things be
Cause everyday by your power, you're keeping me
Thank you Lord for all you've done for me

Wanna thank you for your love
Wanna thank you for your power
Wanna thank you for your protection
Everyhour

MAL 6007


MAMA
BAER



MAMA BAER



EXORCISMES FROM ALL MY FINGERS

eins

1.-2. exorcisme – Retect (9:01 – 7:48)

zwei

1. From All My Fingers Was A Distance (11:44)
2. Die Waffen des Eros (10:25)

Drei

1. Die Kirche (15:36)
2. Lichtblicke #2 (6:40)

VIER

1. Lied vorm Kuehlschrank (7:50)
2. Kurz-Schnee (14:38)

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Yo Frank!

Good luck with your new venture, GoRilla Records. Hopefully, my little contribution of the past year of my life will start you off in the right direction. Hatta! Really, sincere thanks to you, Nicky, Ernie and Natalie for the long hours and hard work put forth here.

Thanks also..... to my favorite comedian, Robert Klein, who appears courtesy of Epic Records..... to my producer, Gary Brooks, for putting this whole thing together..... to the man of 1,000 voices, Alan Jay..... to Tony C. for the cover design..... and, above all..... thanks to Philadelphia for putting up with my pointless satire and general bad taste!!

Dm Cavara

MARC JORDAN:
MANNEQUIN



PRODUCED BY GARY KATZ

Art Direction Ed Thrasher
Design Brad Kanawyer
Photography Jamie Odgers

Survival
Jungle Chair
Mystery Man
Marina del Rey
Red Desert

Night Life
Dancing on the Beach Ball
Only Fools
One Step Ahead of the Blues
Lost Because You Don't Be Found

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RPL-8085

シークレッツ マーク・ジョーダン・ライブ

LIVE MARC JORDAN



SIDE A

1. シークレッツ
SECRETS(4:48)
2. 私はカメラ
I'M A CAMERA(4:05)
3. ポテンシャル・アンド・エアー
POTENTIAL AND AIR(3:58)
4. ニューヨーク・ニューヨーク
NEW YORK, NEW YORK(3:12)
5. グレーター・ザン・ゴッド
YOU'RE NOT GREATER THAN GOD(3:49)

SIDE B

1. サテン・ドールス
SATIN DOLLS(5:11)
2. サバイバル
SURVIVAL(4:36)
3. ロスト・イン・ザ・フレー
LOST IN THE HURRAH(5:12)
4. 彼方へ
FROM NOWHERE TO THIS TOWN(3:50)

Secrets MARC JORDAN Live

マーク・ジョーダンは、いわゆるシンガー&ソングライター、あるいは、最近の呼び方でいうならば、シンガー&コムポーザーの類に入るアーティストということになります。

そして、彼の魅力の土台になっているのは、情景描写にも心象描写にもすぐれたその歌詞作りの能力にある、というのが定説のようです。そのシャープな感覚の歌詞、そして、流麗で粋なメロディ・ラインの持ち味は、マークと同じくカナダ出身のジョニ・ミッチェルに通じる魅力もあれば、これまたカナダ出身のニール・ヤングに通じる鋭利な魅力もあるものといえます。いずれにしろ、そのジョニやニール、あるいは、ウォーレン・ジヴォンなどに一脈通じる、ひじょうにパーソナルでいて、社会感覚も併せ持った抒情詩人であるのがマーク、といったところでしょう。

しかし、マークは、そのシャープな部分をここ日本では、いや、アメリカでも、あまり評価されているとは思えません。デビューが遅かった、ということも一因でしょうが、原因の大半は、その詩的センス以上に、彼が、抜きん出たサウンド・センスを持っている、ということでしょう。

つまり、詞に目がゆく前に、あまりにもしゃれたサウンドの衣があるがために、そちらに目を奪われてしまうという、かえって仇となる才能の持ち主というわけです。だから、マークの場合、シンガー&コムポーザー、といったイメージよりむしろ、しゃれた曲を作り出し歌うモダーンなアダルト・オリエンティッド・ロックのアーティストといったイメージが色濃くあるようで、しかし、それも当然のことでしょう。

この、マークにとって3枚目の、そして、もちろん初めてのライブ・アルバムを聴いても、彼は、ひじょうにサウンド・アンサンブルのいいバンドを従えての、堂々たるモダーン&アダルト・オリエンティッドなロック・アーティストぶりを示しています。比較するべきではないかもしれませんが、例えば、マイケル・フランクスとかネッド・ドヒニー、フォトグロ、クリス・モンタン、ポール・デイビスといった同系のモダーンなシンガー&コムポーザーと比べても、マークの繊細でいてハワフルなロック感覚は、もっと質の高いものに思えます。

それには、ジョニ・ミッチェルとか、あるいは、現在のロスアンゼルスを代表するサウンド・クリエイターであるデビッド・フォスター(エアプレイ)などにも共通して感じられる無国籍感覚……カナダ人特有の、あまりフォームにとらわれない、ある種大胆な異国感覚が加担しているのかもしれません。

とにかく、マークは、すぐれた詞を生む詩人であり、メロディ・メイカーであり、そして、なかなかのロッカーであり、また、ハイ・センスなサウンド・クリエイターでもあります。そして、それを、スタジオ録音のアルバム以上に、こうしたライブ・アルバムで表現している点、この新作は、少なからずマークのイメージを変化させるかもしれない、と思うわけです。

さて、そのマーク・ジョーダンは、ニューヨーク生まれでトロント育ちの、今年32歳になるアーティストです。カレッジで映画を学び、最初は、演劇やアートの道に進むつもりだったという経歴は、彼の音楽に、ひじょうによく表われているようです。

そして、カレッジ後期に、音楽にも興味を深めると同時に、本格的に作曲活動を始め、やがて、プロのミュージシャンとして、ボビー・ビーのバンドに参加します。そのボビー・ビーや、同じく彼のバンドにいたブライアン・エリオットに励まされたマークは、地元トロントのライブ・ハウスで歌い始めたのですが、これがトロントのマイナー・レーベルの目にとまり契約、マークはレコード・デビューを果たします。'72年のことです。

これといった成果もあがらぬまま、'74年には米コロムビアと契約し、何枚かのシングル・レコードをリリースするのですが、ここでもまた不発で、マークは再度フリーになります。

ところが、'77年になって、この時のレコードを、FM、ステーションで、ワーナー・ブラザーズのプロデューサーが聴き、ただちにカナダまでA&R・マンを送りこんで契約する、という事件が起こるのです。時を同じくして、スティーリー・ダンのプロデューサーであるゲイリー・カッツがマークの音楽に認れこみ、プロデュースをかって出たのです。

多分、コロムビア時代には、いくぶん進み過ぎていたマークのセンスも、この時点で、やっと時代の方が追いついた、そして、やっと陽の目を見た、ということでしょう。

そのゲイリー・カッツのプロデュースで、'78年に、本格的デビュー・アルバムとして「マネキン」を、そして、明くる'79年には、現エアプレイのジェイ・グレイドンのプロデュースによって、セカンド・アルバム『ブルー・デザート』を発表したマークですが、ロスアンゼルスの超一流のミュージシャンのバッキングを得た、という印象よりもむしろ、マークのニュー・デカダンス的な曲想に合うサウンドメイカーたちが、この時点でやっとあらわれた、という印象の方が強かったと思います。TOTOやエアプレイを中心とした2枚のアルバムにおけるミュージシャンの豪華さは特筆ものですが、マークの曲や声の持つ線の太さはそれを圧倒していて、特にセカンド・アルバムは、マークの逸材ぶりを明白に示していたようです。

さて、そろそろこのニュー・ライブ・アルバム『Live Marc Jordan』について触れましょう。

ライブ・ハウス〝エル・モカンボ〟で、昨'80年4月11日に収録されたこのライブは、先ず、先ほど述べた通り、どちらかというと、これまでは、スタジオにこもった抒情派ソングライター的なイメージの濃かったマークが、その実、ひじょうにビビッドなライブ・パフォーマーであることをよく教えてくれます。それはもちろん、マークの歌声の強力さが主因ですが、バックを固める5人編成のバンドの優秀さも原因になっています。

デイブ・マックロー(キーボーズ)、リック・グラタン(ドラムス)、ピーター・ミューラー(ギター)、ジョン・ジョンソン(サキソフォーン)、マイケル・ファークハーソン(ベース)、そして、シャロン・リー、ウイリアムスとコリーナ・フィリップス(バッキング・ヴォーカル)の好サポートにも、ぜひ御注目下さい。

このなかなか優秀なバンドの、バンド・リーダー的なアプローチでせまる今回のマーク・ジョーダンの曲は、やはり、ロスの凄腕たちの手にかかってもまったく違う所がないという印象かあった通りにこうしてあらためて聴くと、その独得のしなやかな強さをさらに明確に示してくれます。

ファースト・アルバム「マネキン」からたった1曲選ばれているB②「サバイバル」、セカンド・アルバム「ブルー・デザート」から選ばれているA②「私はカメラ-I'm a Camera」、B③「ロスト・イン・ザ・フレー」、B④「彼方へ~From Nowhere to This Town」といった彼の代表的曲は、かつての発表時以上に鮮烈です。特に、スロー・ファンク・ビートに乗って、語り調のヴォーカルを強くしている「私はカメラ」、いくぶんハード・ロック的なアプローチに変化している「彼方へ」などは、スタジオ・バージョン以上に印象深い演奏になっています。

さて、このライブ・アルバムの最大の特色は、既にお気づきの通り、残る5曲、全9曲中の5曲が、新曲であるということです。

それも、これまで発表機会がなかったもの、というのではなく、すべて書き下ろし新曲、という点で、実に大胆な構成のライフ・アルバムといっていいでしょう。

ロックン・ロールを基盤に、ハードなリズム・ブレイクを持ったA③「ポテンシャル・アンド・エアー」とか、コーラスをうまく使ったA⑤グレーター・ザン・ゴッド」、うっとりするような美しいメロディを持ったB①「サテン・ドールス」などは、とりわけ印象深く、これからのマークの方向をかい間みせてくれます。以前よりも、外に向かって、いくぶん攻撃的になっている歌詞の変化も感じられますし、やはり鬼才マーク・ジョーダン、並のライブ・アルバムは作らなかった、と感心することしきりです。このままのユニットで、そして、セルフ・プロデュースで、次なるアルバムを作ってくれれば…とも思っています。

('81年7月) 大伴良則

レコードから無断でテープその他に録音することは法律で禁じられております

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5/07/13
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La Change



cardboard village

Cardboard village records
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Void Records Void 40

Cardboard Village

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Void Records
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Side 1

1. Too Many Footprints in the Sand - (Clark)
   david - guitar and vocals
   chris - flute and vocals
   paul - bongos and vocals
   bert cary - fender bass
   ken warner - piano

2. Sea-Change - (Clark)
   david - guitar and vocals
   chris - flutes
   paul - conga
   bert cary - fender bass

3. Just Like a Child - (Clark)
   david - lead and rhythm guitar, vocals
   chris - flute
   paul - conga
   bert cary - fender bass

4. The Old Men Admiring Themselves in the Water - (William Butler Yeats and Clark)
   chris - flute and vocals
   david - guitar

5. Back Home (Where It's The People, not the Land) - (Clark)
   david - lead & rhythm guitar, vocals
   paul - conga and vocals
   chris - vocals
   amazing background by the Cardboard Village Friendly * Neighborhood Neighborhood
   bert cary - fender bass

* The Cardboard Village Friendly Neighborhood Neighborhood:
Jack Billie, Mark G., Mark A., Mark Twain?, Meb, Andy, Bobby, Debbie, Bruce H., Bruce F., Susan O., Kenny, Sybil, Mary, Rick, Bob M., Maurice, Ursula, Elizabeth, George, Fattie, Abe, Victor, Ricks friends and two unnamed women and a dog
Bless 'em all.



Chris Poole Paul Gross David Clark

cover art:
david clark

front photograph:
cherie rust

Road Manager:
mark jacobs

back photograph:
kenny stein

Recorded at

AAA Recording Studios, Dorchester, Mass.

Side 2

1. The Charcoal Burner - (A.A. Milne and Clark)
   david - guitar and vocals
   chris - flute
   paul - conga

2. Amy's Sweet-Jam - (Clark)
   david - guitar and vocals
   paul - conga and vocals
   chris - flute
   ken warner - piano
   ron riddle - drums

3. Late Afternoon - (Clark)
   david - guitar

4. Go Back Blues - (kent kessler)
   david - guitar and vocals
   paul - conga and vocals
   chris - flute
   carl jacobs - lead guitar
   bert cary - fender bass

5. Blue Skies Are Free - (3-Dollar Bill Wisnowski)
   david - guitar and vocals
   chris - flute and vocals
   paul - vocals

6. Three-dollar Hat
   david - celeste, guitar and vocals
   chris - flute and vocals
   paul - conga and vocals
   myron schwarz - cello

7. France - (Poole)
   chris - flute

Engineers: Raymond E. Essler
Quo Vadis, James R. O'Connell
Mixing: Raymond E. Essler
James R. O'Connell
Only True Friends: Raymond E. Essler
James R. O'Connell

The Charcoal Burner

The Charcoal Burner has Tales to Tell. He lives in the forest, alone in the forest.
He sits in the forest, alone in the forest.
And the sun comes slanting between the trees; Rabbits come up and they
Give him "Good morning!" Rabbits come up and they give him
"Good morning!"

And the moon swings clear of the tall black trees.
Owls fly over and give him good-night.
Quietly over to give him good-night.
And he sits and thinks of the things they know,
He and the forest alone together.
Springs that come and summers that go;
Autumn dew on bracken and heather;
Rips of the forest beneath the snow; all of the things they have seen,
All of the things they have heard:
An April sky swept clean and the song of a bird.

Oh, the Charcoal Burner has tales to Tell:
He lives in the forest and he knows us well.

Go Back Blues

Things weren't always like they are now: Once there was a time when
I didn't have to know all of the things that happen inside.

⋈CHORUS⋈

And I want to go back yeah I want to go back; Go Back Blues
has got me again. Want to go back to an easier Time...
Go Back Blues has got me again,

Thinking about the simple games we used to play. There was no resistance and no decay. Wish I could throw all those goddamned games away.
And I want to go back, yeah. I want to go back; Go Back Blues
has got me again. Want to go back to an easier time...
Go Back Blues has got me again.

Every time I think about it, it gets me down; 'cause going back
can never be the same, and you can never be as real as you were before
And I want to go back but I can't go back, Go Back Blues
has got me again. Want to go back to an easier Time
Go Back Blues has got me again!



Three-Dollar Hat

On the Third of November (I remember)
(quite distinctly) I gave up my guitar; and bought
a gun. I can't get anywhere, and I haven't
time to share my failings and my fears with anyone.

⋈CHORUS⋈

You can stop playing, now, the audience has gone home.
Your notes are nothing... they echo in an empty hallway....
Nobody's listening.....
that night at the folk and Tale house we really had 'em jumping;
the harmonies were right-on down to the bitter end.
Man, she played that flute so fine, and my ax went down likewise
with the conga laying ripples everywhere.

⋈CHORUS⋈

I think I'll go back to Teaching, If only I can tell
them what I've learned about playing all thru the night
while the manager makes the
For a three-dollar hat
Matron and your strings are dead as doornails and your voice is
Limp and shaking.

⋈CHORUS⋈

Maybe one last song, though, before I go to sleep.
The answer's waiting. The guitar
Makes me weep.



Amy's Sweet-Jam

Pass another old Milwaukee down!
Goes down so good! Slip and slide,
Easy inside.
Put a little Joplin on the juke-box, Jake,
Jump and shake, jump and shake
Another round down...

I'm Tempted by the tide to rearrange you, thinking the arrangement would be blessed.
And I don't want to use the time to change you; you've got the strength to make your own requests.
So you're on your own. I'm on the telephone but I don't need you.
You're teaching me to Take it easy; now it seems I've got a lot to learn.
And if the scotch begins to get me queasy, some old Milwaukee poison will make me start to burn.
So let's do a few! I'm gonna renew: can do. Can you?
Think about the drinking times, the good ones.
And if I start to act a little lame, maybe it's cause I'm afraid of dancing.
You've helped me get along without my name. Yes, you've helped me get along without my name.

Blue Skies Are Free

Come and try a magic day, sun shinin all the way
Come and ride a ferris wheel. Laugh the way you feel.

Blue skies are free! Just ask me.
Blue skies are free; they're ancienties.

Come and be a silly clown. Come on, don't be a frown.
Come and twitch a twiddle-toe! the people here, they won't know.

Blue skies are free! Just ask me
Blue skies are free; They're ancienties.

Follow all the sunshine waves; sleep in the moonbeam caves.
Eat with Miss Lady Ann as we roll along the land.

Blue skies are free! Just ask me.
Blue skies are free; they're ancienties.

Kiss the softness of her hips, soft as lover's lips,
Shake the wind all through your hair; let her know you really care

Blue Skies are free! Just ask me.
Blue Skies are free; they're ancienties.

The Songs
(in order, almost)

words printed by The Earl of Tame

Sea-Change
(side 1, band 2)

There is very little time to be the builder of a rhyme,
the sea is filled with more quick-time than we can ever hope to drown.
The sea-gull screams a hungry tune and action is displayed too soon;
You've bent your head and said the rune that's scribbled in the sand.

CHORUS

For sand dunes shift by sea-change ever slowly,
And slowly is the turning of the Tide.

Look! There's a halo round the sun. Tomorrow's race has not begun,
So bless the rain and let it come a-washin' down your walls.
Your old companion waits you near to be his friend-for-many-years,
To take your Time and soothe the fears that echo down your halls.

For sand dunes shift by sea-change ever slowly,
And slowly is the Turning of the Tide.

So let the sea-wind through your mind and body there, and you will find
there may be love and other kinds of spirits that endure.
The feelings that are best are those that came from Times of rest, arose
From jesting and the festival of life in your own sea.

For sand dunes shift by sea-change ever slowly,
And slowly is the Turning of the Tide.

Too Many Footprints in the Sand
(side 1, band 1)

Cape Cod hills were snug in groves of green, once before;
The harbor waters kissed a sandy clean shore before,
But now the hills are staring, naked; roads are straightened till they're gone
And the waters of the harbor spoil the beach they break upon.

And what has happend to the land?
Now it's gone... too many footprints in the sand.

Pastures free and open nurtured each, once before.
"Each to his need!" was the song they tried to teach, once before.
But even while the people heard the words, they had forgot the tune:
Now the motels block the sun and neon lights blot out the moon.

And what has happened to the land?
Now it's gone.... too many footprints in the sand.

Cape Cod men and women lived and dreamed, once before.
Lives as full as nets of fish they cleaned, once before.
But now the only dreamin's done of far-off days from rocking chairs;
Tired men dangle hands from knees and wait for the tides to salt the air.

And what has happened to the land?
Now it's gone ..... too many footprints in the sand.

Just Like a Child

I remember wall-papered parlors, and a grandfather clock that chimed
Like a voice saying, "I'll give you a dollar for a dime."
I remember sun-bleached kitchens on a then-late afternoon,
A hundred thousand fragrances, my mother's tasting-spoon

CHORUS

Just like a child I remember it all; just like a child I seem to recall,
But it don't feel the same. It's a misty game. The child has gone.

the bears would jump off of the sidewalks if we ever stepped on a crack
At night they'd jump from the closets if we ever turned our backs.
I remember counting steps: it was 550 from the mailbox to our home,
And now it's 325.... 'cause I still play that child-game, alone.

CHORUS

Lying in some existential midnight, waiting for some existential dawn,
Innocence lost in selfhood.. selfhood nearly gone
It seems I've spent my last half lifetime waiting for my cigarette ash to fall!
What has happened to the Time? where are the children I recall?

CHORUS

The Old Men Admiring Themselves in the Water

I heard the old, old men say,
"Everything alters, and one by one
We drop away."
They had hands like claws, and their knees
Were twisted like the old thorn Trees
By the waters.

I heard the old, old men say,
"All that is beautiful
Drifts away
Like the waters."

Back Home (Where it's the People, Not the Land)

Some folks sing of their homes in the country where the air is country sweet,
And they sing of purple mountains a-shimmering in the heat.
My home is in the city where the view is not so hot,
But it is just as beautiful as anything they've got.

CHORUS

I'm goin' home where it's the people not the land
'Mid the gloom of all those buildings, they smile and understand.
They make this life a pleasure to partake of and to give.
Back home, where it's the people, not the land.

Now most folks I run into on a crowded city walk,
They've got "important" faces, they ain't got the time to talk.
But Travel down the underground; you'll meet them, just a few,
And they make all the difference, they make this life for you.

CHORUS

Now there's two kinds of beauty, as everybody knows.
The one is sometimes hidden; the other always shows.
The country's got the scenery; you can look at it all day,
But find the good in people, you get more than what you pay.

CHORUS



BILLY MARTIN'S
FIRST STOP



BILLY MARTIN'S FIRST STOP



SIDE 1

SELECT ONS FROM THE BROADWAY PLA
JESUS CHRIST — SUPERSTAR
I DON'T KNOW HOW TO LOVE HIM
SUPER STAR
DOWN BY THE LAZY RIVER
ALL I EVER NEED IS YOU

SIDE 2

GIGOLO
IF HE WALKED INTO MY LIFE
SHE'S A FRIEND SHE'S A LOVER
SOMETHING
CLEAN UP WOMAN

BILLY MARTIN QUINTET

PIANO — ORGAN — WILLY CHILDS
DRUMS — RAY VALENTI
SAX — ALTO — TENOR — FLUTE
DEREK BRI
GUITAR — BASS — TROMBONE
BILLY MARTIN
BACKGROUND VOCALS
BILLY, WALL , BEVERLY, DEREK
LEAD VOCAL — BEVERLY HILTON
LEAD VOCAL — BILLY MARTIN

ALBUM PRODUCED BY
DEMAR PRODUCTIONS
ENGINEER
BILL STEWART
RECORDED
FACTORY STUDIO
BROADWAY
HILLSDALE, N.J.


THE COLLINS SISTERS AND COMPANI
"HE CARES"
MELTONE
RECORDS
1342

THE COLLINS SISTERS AND COMPANI
FROM NIAGARA FALLS, N.Y.

"HE CARES"

SIDE I
GOD REALLY CARES FOR YOU
I FEEL THE FIRE
LORD MAKE ME AN INSTRUMENT FOR YOU
YOU GOTTA MAKE A CHANGE

SIDE II
IF YOU CAN'T GO ON "HOLD ON"
WHO ARE WE?
IT'S SO GOOD TO BE ALIVE
(WORDS OF INSPIRATION)
HE REALLY REALLY CARES

EXECUTIVE PRODUCER: Mr. Melvin Counch
PRODUCERS: St. Anthony & "Momo"

The Electrifying Callins



GROUP MEMBERS
Tomiko Collins
Crystal Callins
Nara Wilson
Terri Dexter

GROUP MUSICIANS
Wolter Johnson Lead Guitor
Kevin Dallas Bass
Timathy Harris Drums

Engineer: Roger Wright

For Booking Engogements Contoct:
Evongelist Sandro Collins
4725 Liberty Ave.
Niogara Falls, N.Y. 14305
(716) 297 8146

Born and roised in the city of Niogara Falls, N.Y.
The Collins sister began with the two sisters, Tomiko ond Crystol at the oges of 5 and 3, under the guidance of their porents, Rev. Sandy & T.E. Collins ond their aunt Noro Wilson.

Their annointed gift fram God hod been noticed very early, the young girls hove been heard by mony people, olong with tremendous support from their home church, The House of God Church in Lackport, N.Y., where the Eld. Morgoret Wilson is host postor.

God has blessed many through their intriging voices, they hove foscinated odults ond amazed children.

In 1984 the Lord blessed the two sisters to be occomponied by their aunts, Noro and Terri, ond dynomic musicions, Wolter, Kevin & Timmy.

They were presented with keys to the city, trophys and owords, for their blessed gifts in song to the youth, community and public, sent from Christ.

Through the years they hove been rolled mony of nomes, but mostly importont, CHILDREN OF GOD.

Their voices ore dozzeling, delightful, stimuloting ond shocking known os the explosive ones, they ore the Electrifying Collins.

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Atlanto, GA 30318

This olbum is dedicated to our grond porent ond porents elder Morgoret Wilson ond Rev. Cliff Wilson, Rev. Sondy & T.E. Collins olong with Rev. Chorlie Brown ond "Momo". This olbum is in memory of Mr. Peorlie Northington Sr. for his strong foith ond support.

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J.F. BALDASSARE DREAMS

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J. F. BALDASSARE DREAMS

Side 1
Dreams *2:47*
(J.F. Baldassare)
At the Bigtop *3:03*
(J.F. Baldassare & Gary Askenas)
A Way About Her *2:55*
(J.F. Baldassare & Gary Askenas)
Romance on the Rocks *2:29*
(J.F. Baldassare & Gary Askenas)
Sing *3:20*
(J.F. Baldassare)

Side 2
Wicked Night *2:06*
(J.F. Baldassare & Gary Askenas)
My Feeling Good Must Depend on You *2:34*
(J.F. Baldassare)
One More Time *2:31*
(J.F. Baldassare & Gary Askenas)
Love Did You Wrong *8:18*
(J.F. Baldassare)
It All Works Out *2:08*
(J.F. Baldassare)

All selections published by Kaskat Music, Inc. / BMI



J.F. BALDASSARE:
All lead vocals, acoustic guitar, electric guitar, piano, organ, percussion and backup vocals.

Bass: Rudy DiMaggio
Electric guitar: Steve Altomare
Harmonica: Nick Baldassare
Flute: Jan Jacobs *(I-4, II-3)*
John "Rolls" Reilly *(I-5, II-1)*
Drums: Denny McDermott *(I-1, II-1)*
Bruce Morse
Percussion: Victoria *(I-4)*
Violins: David Babcock
Helene Bergman
Diane Borkowski
Debra Horowitz
Janet Milnes
Viola: Peggie Kelly
Cello: Evan Dunnell
Strings arranged and conducted by Jan Jacobs

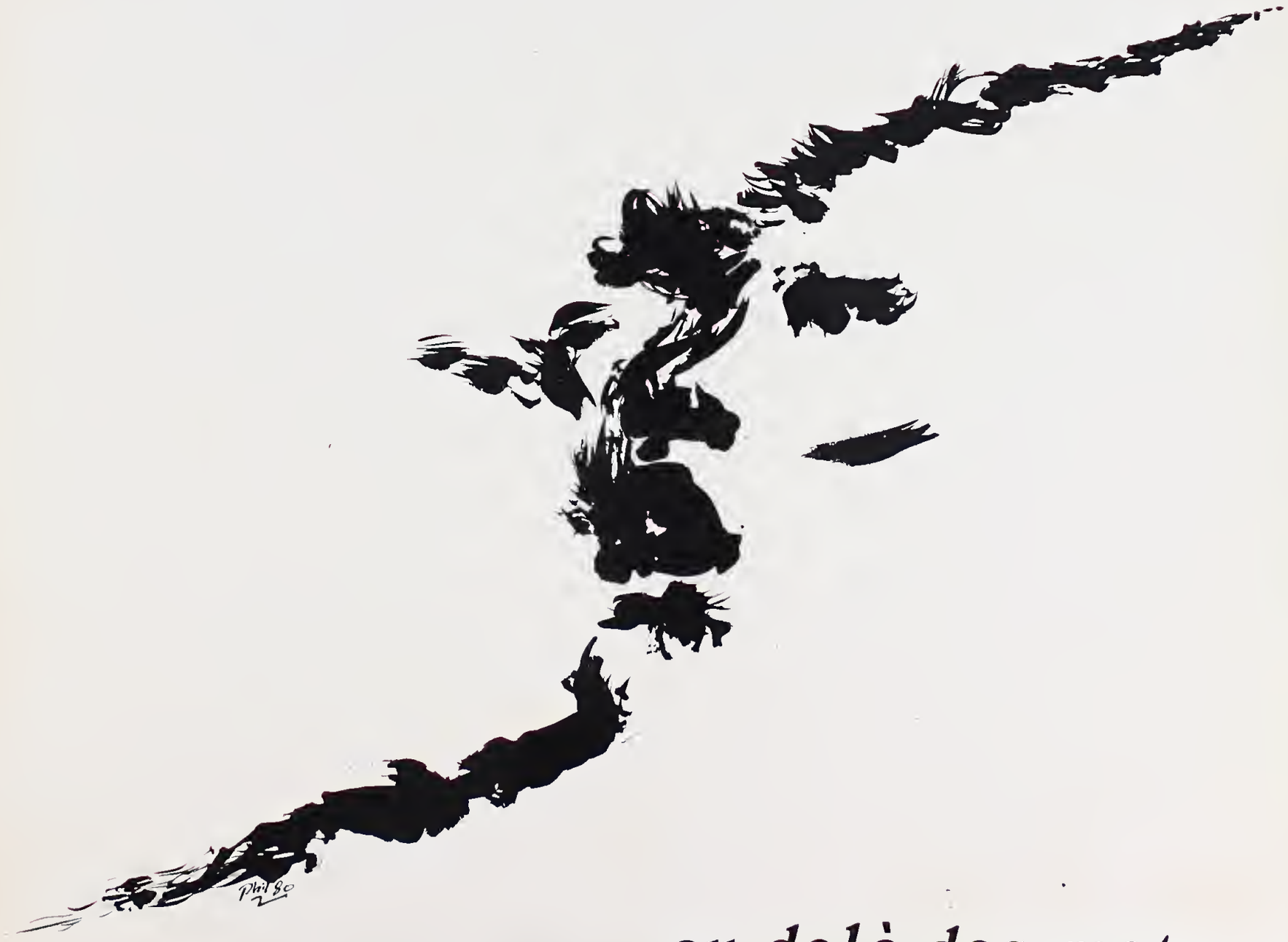
Engineered by Barry Magaliff and Bill Oddo
Recorded at K & K Studio City

Art direction by Stephen Saban
Photography by Ken Shung

A MUSIC MACHINE PRODUCTION
ARRANGED AND PRODUCED BY J.F. BALDASSARE
Executive producers: J. Kasenetz & J. Katz

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richard forestier



au delà des mots ...

0680/RF009



AU DELA DES MOTS...

GUITARE ET VOIX :
RICHARD FORESTIER

FACE A SCAT

Intro
Rythmes
Blues
Swing
Dreams

FACE B RÊVE

Muette
Ambiance
Soupirs



dessin : Philippe NIQUET
collaboration artistique : Henri HODEAU
enregistrement : Yannick RAIMBAUT
avec l'aimable participation du réveil

Production disques J A M "Le Pont de Cisse" 37210 VOUVRAY (47) 52.72.74

ROCKY GRAZIANO

AS THE

MAHARISHI YOGURT



11/13.13
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$ 3.00

STEREO 9422

R.I.C. RECORDS



Mr. Rockwell Graziano, patron of the arts, gourmet, bibliophile and linguist extrodinaire has interrupted his social calendar to record this album on the passing scene. His timely and profound interpretation of the love children's interest in meditation will be welcomed by sociologists all over the world.

Mr. Graziano, when not playing polo or guest-conducting the Philharmonic, is a lecturer in constant demand as his command of English is only outdone by his fluency in ancient Greek and classical Latin.

The public side of Mr. Graziano's activities are well known to readers of the society page but his private life has never been revealed. His famous book, "Sixty-Seven Ways to Prepare Chopped Steak" is believed to have been ghost written as no one can believe that such a busy man would take time out to create such a literary-culinary masterpiece. Mr. Graziano slips into an apron the minute he enters his home and is off to the kitchen before the butler has hung up his hat.

Mr. Graziano discovered 'jogging' long before it became the popular fad it is today. He insists that a gentleman should wear gloves and in his earlier business days never went to work without them.

He is a familiar figure in the halls of the Museum of Modern Art and also at fashionable Belmont. His collection of spode china is the envy of art dealers the world over.

Believing the art of Chaplin to be the greatest challenge a performer can accept he has, in this record, evoked pathos, laughter and suspense. The world of grease-paint and footlights can well mourn the loss of his refusal to play the role of the melancholy Dane in "Hamlet" at Lincoln Center.

Bob Condon

SIDE 1

		Time
1.	THE NEW GURU (Lorion Music B.M.I.)	5:57
2.	TYPICAL WORKING DAY (Lorion Music B.M.I.)	:50
3.	THE MAHARISHI AT HOME (Lorion Music B.M.I.)	2:48
4.	*THE FLYING GURU } (Lorion Music B.M.I.) *MAHARISHI ROCKY } (Lehner & Gosh)	5:47

SIDE 2

1.	ROCKY YOGURT ON CAMPUS (Lorion Music B.M.I.)	3:01
2.	MEDITATION WITH THE STARS (Lorion Music B.M.I.)	5:23
3.	WHEN YOU'RE SMILING (Mills Music Inc. A.S.C.A.P.)	2:32

Original Material by JIM LEHNER & BOBBY GOSH

A. & R. Direction: JAMES NEBB

Produced by MATTHEW & ROBERT ROZZI

Manufactured by R.I.C. RECORD CORP., New York, N. Y.

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MindSpring Memories ॐ

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NEEDLEJUICE


Mind Spring Memories
ATMOSPHERE
NEEDLEJUICE

Abraham and Moses

WE SHOULD FLY

By Abraham B. Cardenas

When the clouds start rolling in
And things start looking dim
In your life, your heart feels low
You see no place to go
How do you handle it
Do you let it get you down
Tear your insides all around
Does it sink you to the ground
There's a way you can get up
Looking onward to the sky
To a man who bled and died
And there's no reason in the world
That we should lose our course
If He's the guiding force

Chorus

We should fly
High above the skies
Like the aeroplane that soars
High above the clouds
And there's still storms
In our life back on the ground
But we still see the light
Yes Jesus is our light

Through the storms we can rejoice
And like the lightening we will shout
All our praise and give honor
To the One it's all about
If there is some fear or doubt
And if by chance we lose His sight
All we need to say is
Jesus won't you guide us with your light
He'll be there to shine the way
To your darkness bring the day
If to Him you'll only say
Take my life now
It's all yours
Give me peace so I'll be sure
And in my trials endure

Chorus

OPEN YOUR HEART

By Abraham B. Cardenas and Moses Perez

Just think of how this world would be
If his blood was not shed at the tree
No purpose for living, no joy in the soul
No peace from His spirit to make
this world whole

Chorus

He came and humbled His life
for our sake
He gave us forgiveness for all our mistakes
And all that He asked was to put
faith in Him
So open your heart to His love
my friend
You too can live life in love, joy
and peace
He can give you
If a part of your life you will
let Him be

People are looking for peace
But the hatred and violence won't cease
So they turn to their gods and they
look for the way
But their search is in vain
And their life turns to pain

Chorus

Just think of how this world would be
If His blood was not shed at the tree

A PRAYER FOR YOU

By Abraham B. Cardenas

I lift a prayer for you
To my Savior
That He may see your fears
And comfort your soul

He loves you so
And He wants your love too
All that you have to do
Is say I love you

WORK

By Abraham B. Cardenas

Work, work for the Lord
What you can do
You do for the Lord
It is a gift that He's given to you
But don't forget the part
That to Him is due

If you can build
Then build for the Lord
If you can sing
Sing it for the Lord
If you can teach
Then teach for the Lord
At His command
You should be

But don't you dare look around
For if you do you may lose your ground
Stop depending on what others may do
What you can do be willing to do
If you can love
Then love for the Lord
If you can talk
Then talk 'bout the Lord
What you can do
Do it for the Lord
At His command
You should be

Work, work for the Lord
What you can do you do for the Lord
It is a gift that He's given to you
But don't forget the part that to Him
is due

Work, work for the Lord
Work, work for the Lord
You've got to work, work for the Lord

More Formal credits

The girls who sang on 'I'll Follow You' and 'We Should Fly' are ***Donna Brown, Brenda Conner, Vonnie Good and Yvette Lehman.***

Craig Lauterbach *helped on background vocals on 'A Prayer For you'.*

Informal credits

Abe *did fingerpicking on the piano on 'We Should Fly'.*
Moses *played the electric wire tubing on 'Work'*
Scott Gelnett *did the jet sounds and thunder on 'We Should Fly'.*
A couple of more crazy things happened in the studio but they would be hard to describe.

Many special thanks are extended to ***Bob Spangler Jr.*** *for helping us complete this album and to* ***Paul Logsdon*** *for all his advice and the help he's given our ministry.*

'til You came in...

Abraham and Moses

SIDE A

UPON YOU LORD
By Moses Perez

Though the storms may come in life
All the bad times we may find
It's good to know
That we're never alone
And if we find we're feeling blue
And we don't know just what to do
There is someone
There is someone that we can turn to

Chorus
But we just have to
Come and lay our burdens
Upon You Lord
For in You we'll find a fortress
For in You we'll find the strength
To face each day

And when temptations come our way
Lord just give us all the strength
We're gonna need
So that we may not stray
And all the trials and tribulations
I know they're not just our imagination
The daily struggle the daily hustle
And run around

Chorus

'TIL YOU CAME IN
By Moses Perez

Like the wind blowing down the skies
Like the sun passing by
I was drifting from time to time
I didn't know about my life

Chorus
'cause I was lost and very confused
'til You came in
And taught me
How to live for You

Like a ship without a sail
I was lost without a trail
I didn't know my destination
My life was really in Your hands

Chorus

When clouds of darkness covered me
When I was down You set me free
I know You live inside of me
Like I'm sure the wind is free

Chorus

So many times I've stumbled and fell
And so many times You've picked me up
That's why I sing these songs for You
I don't know how to thank you enough

Chorus

NATURAL HIGH
By Abraham B. Cardenas
and Moses Perez

Natural High,
Peace in my life,
I found a natural high
When He came into my life

Man must face reality
But they still refuse to see
Just how easy it can be
With Jesus

And so they try a way to cope
They use their minds to find a way
Others try with drinks or dope
To leave their world behind

They are trying to escape
Through their means they're sure to fail
They try their ways
Without the Lord
Only to feel low

But I found a natural high
Peace in my life
I found a natural high
When He came into my life

YOU SEND ME LOVE (TWINKLE)
By Abraham B. Cardenas

When the day is cold
And too much is on my mind
And I wonder if my world's
still on my side
And a problem I thought
was dead
Blows up around me
And it seems like all my hope's
Gone out from in me
With my dreams

That's when You send me love
And colors all around
And my hope's restored
When every breath of air
And a ray of light
Brings that twinkle
Back into my eyes
It show You care
It shows Your love

When the day has gone so slow
And then it turns into a rage
And it seems like everything's
against me
And the end won't show its face
My frustrations and confusions
Start entwining like a weed
From a little seed

That's when You send me love
And colors all around
And my hope's restored
With every breath of air
And a ray of light
Brings that twinkle
Back into my eyes
It shows You care
It shows Your love
It shows You're there

I'LL FOLLOW YOU
By Moses Perez

Just like a train on a track
I'm gonna follow you Lord
It doesn't matter where I stop
I know I've made promises before
But this time I'm gonna see it through
Because I'm sure that you're going
to pull me through

Chorus
I'm gonna follow you Lord
Just like the flower needs the rain
I'm gonna follow you Lord until the day
that we are together

Just like the birds migrating south
I'm gonna follow you Lord
Like the laughter and the clown
I know I'm sometimes very proud
But yet I know I'm not a thing
'cause You're the one whose given me
this peace

Chorus

I'll live my life
As if tomorrow You'll come
I'll try to change
But I can't do it alone
Please help me Lord to follow you everyday
That You will light up my path
That I may never lose my way

Chorus

SIDE B

COOL
By Abraham B Cardenas

So you think you're pretty cool
You tell me that man you've got
If made
'cause you've got those girls a rollin'
And you've got yourself some fame
And you tell me that you're on the top
And you ain't got no pain
I'm gonna tell you that you're
lying
And Satan is to blame
You've got to know the loving savior
Jack
And you're life has got to change

Chorus

'cause to be cool you've got to
walk with Jesus and know his ways
You've got to talk with Jesus
Everyday
His grace is your only survival
It's free and all you've got to do
Is open up your heart

Well you look good with your brand
new car
And your clothes are nice and sharp
And that fancy new apartment
Overlooking Central Park
And you party with all your friends
But what? You're all alone?
I've got the answers to your problems
So lend me your ears
You've got to know the loving Savior
Jack And your life has got to change

Chorus

Well I don't care where you
come from
Or who you are
If you're a Bowery Bum
Or an old movie star
You may be living in a mansion
Or the ghetto slums
Your life may look real easy
But you know if don't work
If you've been looking for a little
help
In trying to get yourself out
of your daily hell
Then come and know the loving Savior
Jack
And your life will surely change

Chorus

'til You came in...



CO 3002
Jennifer/She's Warm, She's Country



CO 3001
Joanne Cash/He's Coming



PRS 381
The Powells/Sing Unto The Lord A New Song



PRS 382
Bob Larson/Obedience Shamea



PRS 384
The Powells/Come & Move Holy Spirit



NB 7025
Jane Edward/ Hunger for Reality



NB 7029
Heirborn/Undercover Christian



TS 6005
Quick Flight/Breakaway



TS 6006
Randall Waller/Midnight Fire



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Servant/Rockin' Revival



NB 7033
Shawn/Living On A Promise



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Barnabas/Hear the Light

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NB 7037
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NB 7022
Legacy/Handforged



NB 7016
Phill McHugh/Reference Point



NB 7027
Geri Baird/Cool Age



NB 7028
Karla/Operator



TS 6008
Hank Laake/In The Spirit Of The King



NB 7032
Homespun/Redeem The Time



NB 7031
Abraham and Moses/'til You came in...



NB 7021
Diane Tong/Land Of The Living



NB 7024
Patmos/Voyage to the Inner Kingdom

01-72876

SIDE ONE

1. DANCE OF THE FIREFLIES 4:25

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Midi piano and synthesizers

Jamil Szmadzinski: Acoustic and electric violins, electric mandolin, Zeta midi-violin synthesizer

Additional Musicians:

Carl Sealove: Five-string electric bass

M.B. Gordy: Congas, caxixi, wood blocks, high-hat, African claves, cabasa, triangle, tamborine, cymbals, tablas

Luis Perez Ixoneztli: Zoomorphic ocarinas, chictil, pine cone, pebbles, rattlesnake rattle, butterfly cocoons, turtle shell drums played with deer antlers, bird flutters, pan pipes

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove and Mike Jehlik

Recorded at Full Midi Jacket and Clearlake Audio

Mixed at Sound Affair Recording, Ltd

Engineer: Barry Keenan

2. SNOWFLAKE ARMY 4:18

Composed by Barbi Benton

Barbi Benton: Bosendorfer midi-piano, vocals

Jamil Szmadzinski: Acoustic and electric violins, Zeta midi-violin synthesizer

Additional Musicians:

Peter Pfiefer: drums

Ed Mann: Percussion

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski and David Lee

Recorded at Mad Hatter Studios and Avatar Recording Studio

Engineer: Mark Howlett

Recorded and Mixed at Sound Affair Recording, Ltd.

Engineer: Barry Keenan

3. FEBRUARY SONG 2:44

Composed by Barbi Benton

Barbi Benton: Acoustic piano and synthesizers

Jamil Szmadzinski: Acoustic and electric violins, baritone violin, alto psaltrey, mandolin

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

4. I KNOW 3:51

Composed by Barbi Benton

Barbi Benton: Acoustic piano

Jamil Szmadzinski: All strings and string arrangement

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

5. ALA JE COMINO 4:11

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Acoustic piano and synthesizers, vocals

Jamil Szmadzinski: Acoustic and electric violins

Additional Musician:

Ed Mann: Percussion, marimba, vibes

Recorded and mixed at Avatar Recording Studio

Engineer: Mark Howlett

Dance of the Fireflies,
Ala Je Camino, Kinetic Voyage,
Sand Castle, Asian Aspect
Published by
Madame Jamais/BMI
Silend Hands/BMI

Snowflake Army
February Song, I Know,
The Birds Still Sing
Published By
Madame Jamais/BMI

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SIDE TWO

1. KINETIC VOYAGE 4:16

Composed by Barbi Benton and Jamil Szmadzinski

Barbi Benton: Midi-piano and synthesizers

Jamil Szmadsinski: Zeta midi-violin synthesizer, percussion

Additional Musicians:

M.B. Gordy: Log drum, congas, tablas, gongs, orchestral tom-toms, shakers

Luis Perez Ixoneztli: Log drum

Synthesizer Programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove, and Mike Jehlik

Recorded at Full Midi Jacket and Clear Lake Audio

Engineer: Barry Keenan

2. SANDCASTLE 4:52

Music by Barbi Benton and Jamil Szmadzinski

Words by Barbi Benton

Barbi Benton: Acoustic piano and vocals

Jamil Szmadzinski: Zeta midi-violin synthesizer, baritone violin, violin synthesizer programming

Additional Musicians:

Carl Sealove: Fretless bass

M.B. Gordy: Drums

Luis Perez Ixoneztli: Conch shell, butterfly cocoons, ambient waves

Barry Keenan: Acoustic guitar

Acoustic piano recorded at Fidelity Studios, Inc

Engineer: Cliff Zellman

Rhythm section recorded at Clear Lake Audio

Vocals and strings recorded at Sound Affair Recording, Ltd

Mixed at Sound Affair Recording, Ltd

Engineer: Barry Keenan

3. THE BIRDS STILL SING 6:17

Composed by Barbi Benton

Barbi Benton: Acoustic piano

Jamil Szmadzinski: All strings and string arrangement, Zeta midi-violin synthesizer, violin synthesizer programming

Additional Musician:

Luis Perez Ixoneztli: Zoomorphic ocarinas, bird flutters, boston fern, rattlesnake rattle, pine cone, broken twigs, chictil, stone flutes

Acoustic piano recorded at Fidelity Studios, Inc

Engineer: Cliff Zellman

Environmental percussion recorded at Clear Lake Audio

Strings recorded at Sound Affair Recording, Inc

Engineer: Barry Keenan

4. ASIAN ASPECT 6:35

Music by Barbi Benton and Jamil Szmadzinski

Words by Barbi Benton

Barbi Benton: Synthesizers, vocals

Jamil Szmadzinski: Acoustic violin, synthesizer, and Chinese harp

Synthesizer programming: Barbi Benton, Jamil Szmadzinski, Carl Sealove, and Mike Jehlik

Recorded at Full Midi Jacket and Clear Lake Audio

Mixed at Sound Affair Recording, Ltd

Engineer: Barry Keenan

Second Engineers:
Troy Mathisen
Jeff De Morris
Trey Solberg
Ron Leeper
Brian Levi
Jimmy Katsikides

Barbi Benton

Kinetic Voyage

Featuring Jamii Szmadzinski





Produced and Arranged By:
Barbi Benton and
Jamii Szmadzinski

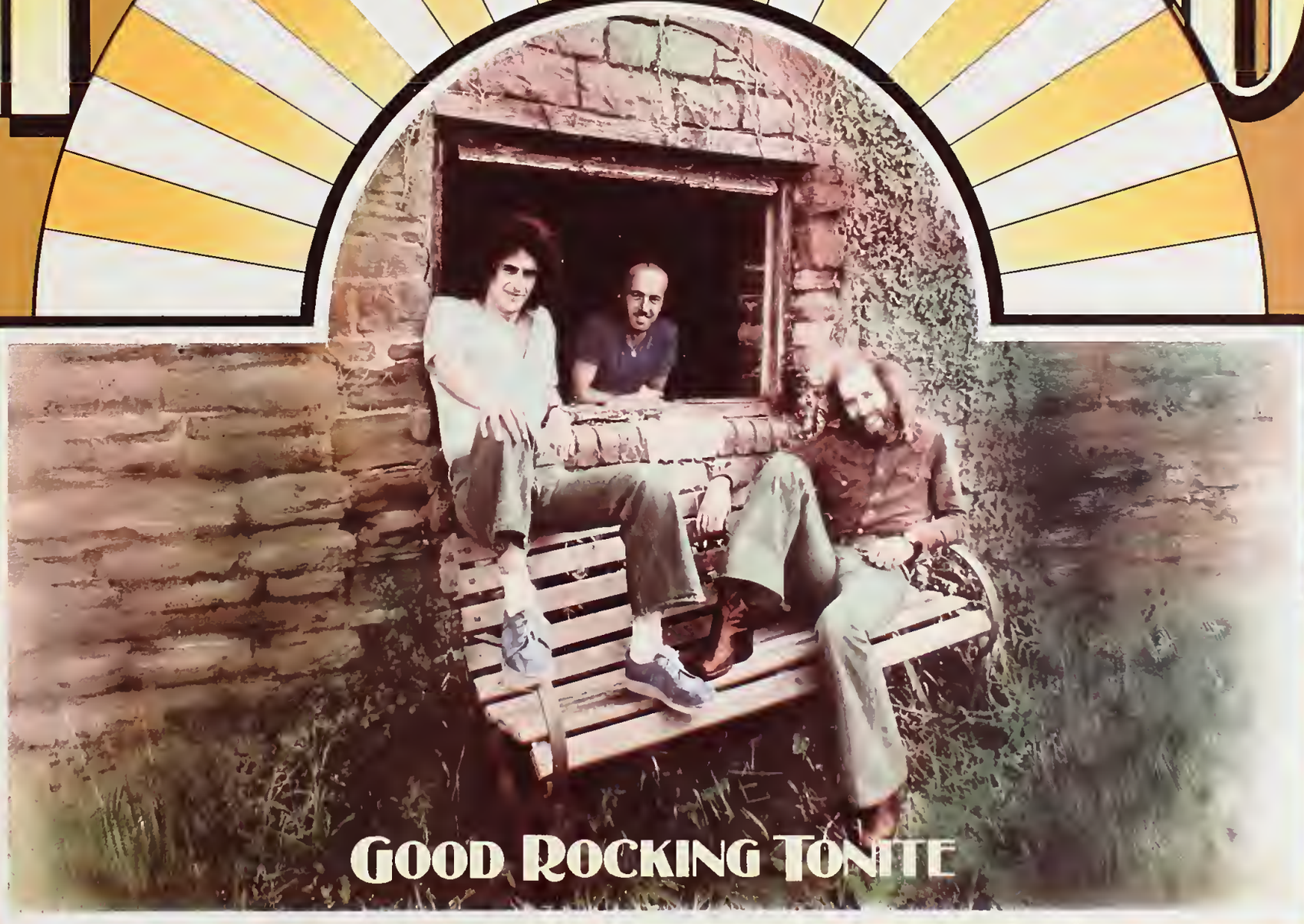
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Patty Carlson
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Noland Van Way
Mike Lyon
Kathy Wyatt
Lloyd R. Baggs
Kathryn Fleck

EXTRA SPECIAL THANKS
George Gradow

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GOOD ROCKING TONITE

UAS 30036



Side One

1. **Boogie Woogie Country Girl**
2. **Mystery Train**
3. **Big River**
4. **Ain't Got A Thing**
5. **Honky Tonkin'**
6. **If You Can't Rock Me**
7. **It's My Own Business**

Side Two

1. **Mabellene**
2. **Setting The Woods On Fire**
3. **Good Rocking Tonite**
4. **Tennessee**
5. **Red Hot**
6. **Will The Circle Be Unbroken**

MEMPHIS BEND ARE — **MICKY GEE**—GUITARS & VOCALS **LINCOLN CARR**—BASS & BASS FIDDLE **TOM RILEY**—DRUMS & VOCALS

MICKY GEE—VOCALS ON TRACKS (Side 1) 2 & 6. (Side 2) 2, 3, 4,5.
TOM RILEY—VOCALS ON TRACKS (Side 1) 1, 2, 3, 4, 5, 7. (Side 2) 2, 4
B. J. COLE—PEDAL STEEL ON BIG RIVER, HONKY TONKIN', SETTING THE WOODS ON FIRE & WILL THE CIRCLE BE UNBROKEN
MICK WEAVER—PIANO ON TRACKS (Side 1) 1, 4, 5, 7. (Side 2) 1, 6.
JOHN JENKINS—PIANO ON TRACKS (Side 2) 3, 5.
JOHN DAVID BASS FIDDLE ON MYSTERY TRAIN & GOOD ROCKING TONITE

Produced by Memphis Bend and John David at Rockfield Studios, Monmouth. Sleeve design Paul Henry Photography Trevor Rogers

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ROCKFIELD

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E.C.G./UP/77

PILON



DEVAN

RECONCILIATION *7:46*
Paroles et musique: Pilon
Jacob: claviers, computer et drum programme, choeur
Henriot: guitare, chant
Bob: guitare
Tipush: basse, choeur

FIXE LE CIEL *5:27*
Paroles et musique: Harry Jean-Louis
Henriot: guitare, chant
Tipush: basse, guitare solo, choeur
Jacob: claviers, computer et drum programme, choeur
Ernst: choeur

NAN SA NOU YE *7:27*
Paroles et musique: Henriot Leroy
Tipush: basse, guitare, choeur
Henriot: guitare, chant
Rich: claviers solo
Ernst: choeur
Jacob: claviers, computer et drum programme, choeur



Produced by Henriot Leroy and
Jacob Toussaint for
M.A.N.C.H.E. Productions

Recorded and mixed at FOUR STAR STUDIOS.
All tracks engineered by Bob Freed and Rich Bomberowitch.
All arrangements by Pilon.
Front cover artwork and graphics design by Harry "Tipush" Jean-Louis.



DEYE

CARNAVAL SOKA *6:48*
Paroles et musique: Jacob Toussaint et Pilon
Ernst: chant
Jacob: claviers, computer et drum programme, choeur
Rich: claviers solo
Henriot: guitare, choeur
Tipush: basse, guitare

SINCERITE *6:20*
Paroles et musique: Henriot Leroy
Henriot: chant
Tipush: basse, choeur
Guiteau: guitare
Ernst: choeur
Bob: guitare solo
Jacob: claviers, computer et drum programme

COMPA NOU *8:45*
Paroles et musique: Harry Jean-Louis
Tipush: basse, guitare, chant
Ernst: chant
Henriot: choeur
Bob: guitare solo
Jacob: claviers, computer et drum programme, choeur
Guiteau: guitare

Special thanks to Guiteau Leroy, Alix Paul, Silvert, Jores.
Thanks to Pam for taking good care of us; to Furette, Renee for their support and understanding to the Pilon Tribe (Fito, Andre, Babas, Gerald) for being there.
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MANCHE productions

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AVLP-1007

Almendra
STEREO 509

Los PAYMASI



Almendra
STEREO 509

los PAYMASI



–Lado A–

1– VEN PRONTO (Merengue) - Juan C. Dalmasi
2– COMO ME GUSTA (Merengue) - Juan C. Dalmasi
3– BESO DISCRETO (Guaracha) - D.R.
4– ESO ERES TU (Balada) - Juan C. Dalmasi
5– JIRO Y CANELO (Merengue) - D.R.

–Lado B–

1– ESE ES EL MERENGUE (Merengue) - Juan C. Dalmasi
2– MASA MASA BOVINE (Merengue) -- D.R.
3– SANTIAGUERA (Guaracha) - D.R.
4– NO VOLVERAS (Balada) - Héctor Payán-Juan C. Dalmasi
5– AL VAIVEN DE TU CINTURA (Charanga) - Juan C. Dalmasi

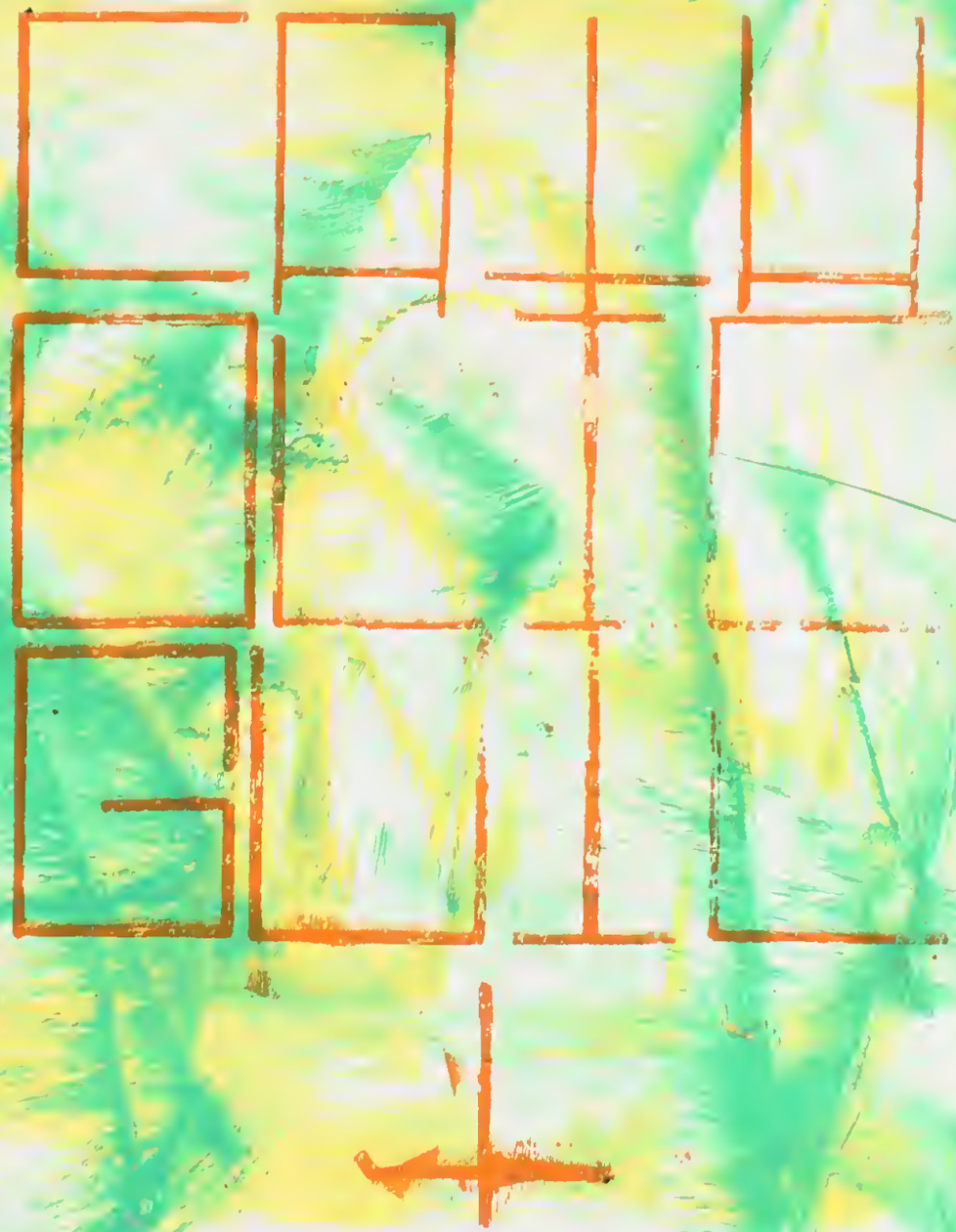
Cantan: CARLOS–HECTOR y JOHNNY

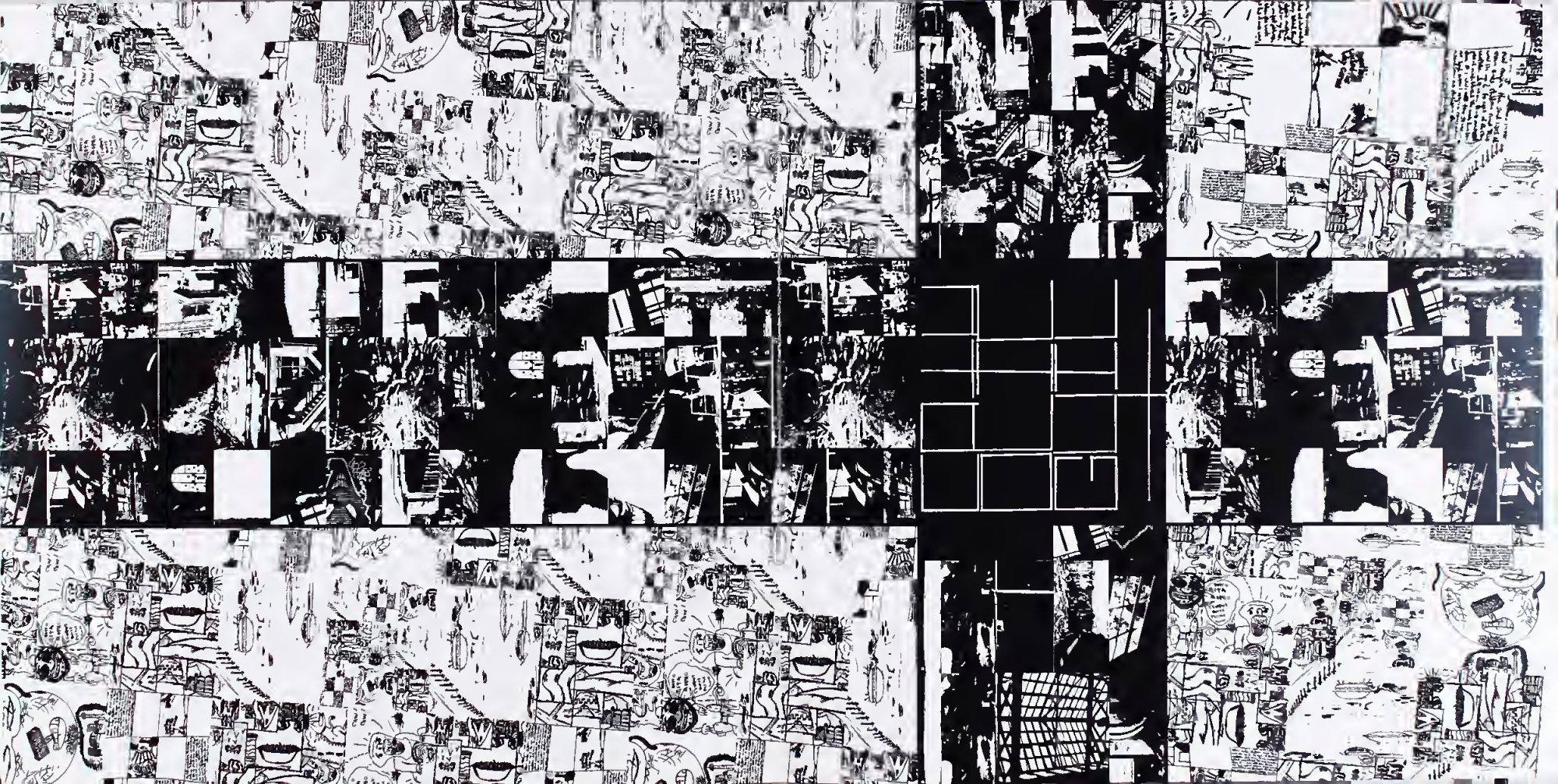
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bp





SIDE A

Tongue 'n Groove (joint song)

Pink Out

Kill the Punkx

War Drums

Hekate

SIDE B

The Well

Rocket to Russia

Rubber Burner

All Songs written by Catholic Guilt

produced by J. Hurto + CG
mastered by M. Viele

Recorded June 2010

this is for the people
who work for what they
love. Persistence is all!

South City S.T.L.


EL GRIZZ



DOWNTOWN PIJAO
PO BOX 74852
LOS ANGELES, CA 90004
www.verybecareful.com

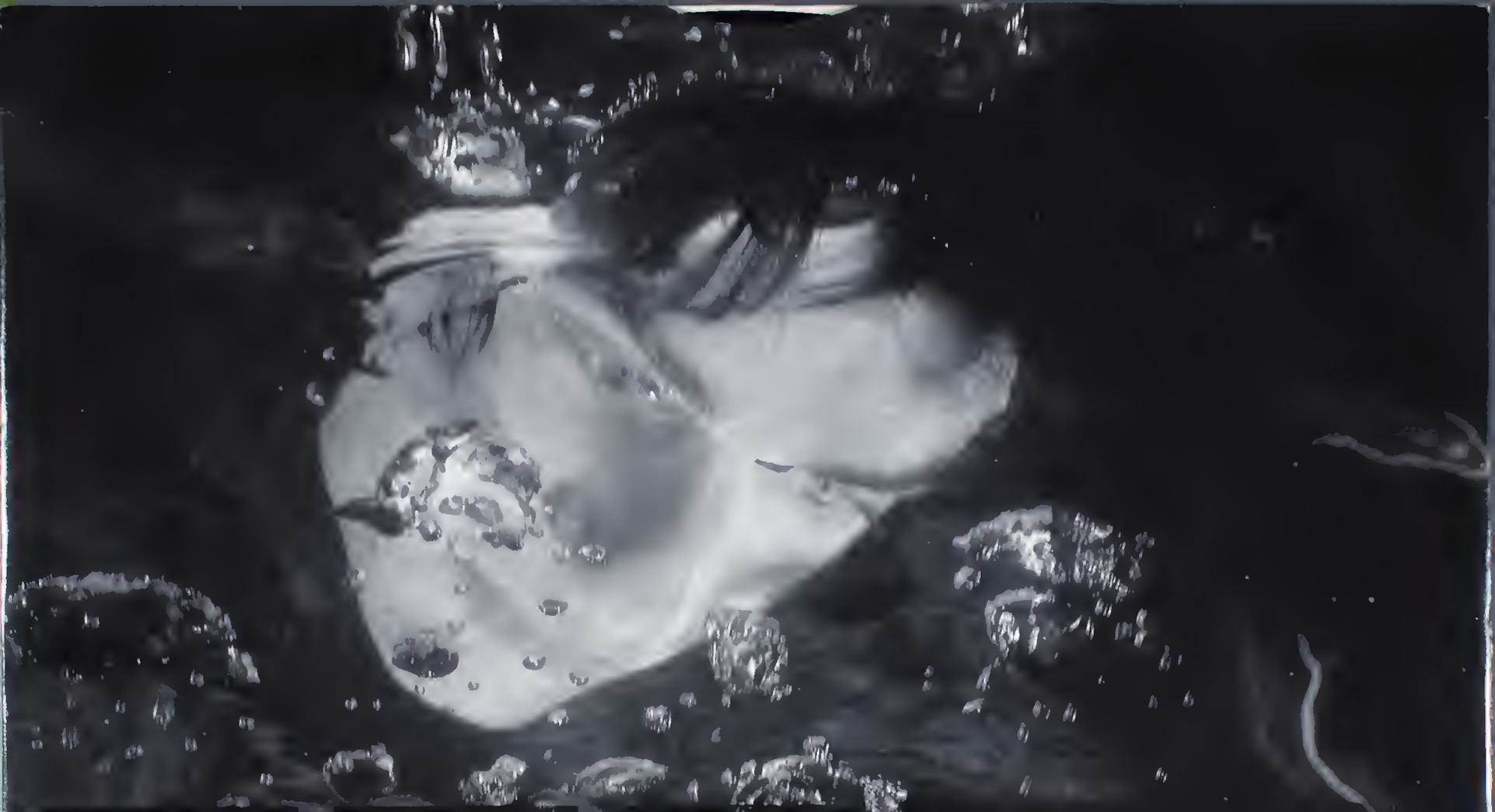

Jeanette
Corazón de Poeta


Fabricado por Discos de Panamá, S.A.
LA MARCA DE LOS EXITOS
IMPRESO EN PANAMA POR IMPRESOS ANCON, S.A.


MIKE OLDFIELD
EARTH MOVING
Features
HOSTAGE
EARTH MOVING
and Much More
1-91270
When You
PLAY IT,
SAY IT!



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Holy

Harmony always, when I look around me
And your smile I see
I can feel it surround me
A miracle I find in your company
One glance is all that I need
What I was searching for I've found

Can you believe it, I'm walking on water
And I'm high off the ground
Must be some mystique that weaves it
I'd never have thought of this power I've found

One glance is all that I need
What I was searching for I've found it
See look and now I believe
I could just wrap my wholeself around it

Holy, to me just one glance is holy
One touch of your heart, to me that's holy
Holy, to me just one glance is holy
One touch of your heart, to me that's holy

You've seen it walking on water
Miracles like you've never seen before.
You've seen it walking on water
Miracles like you're never seen before.

Holy, to me just one glance is holy
One touch of your heart, to me that's holy
Holy, to me just one glance is holy
One touch of your heart, to me that's holy

Lead Vocals: Adrian Belew
Background Vocals: Phil Spalding
Guitars and Keyboards: Mike Oldfield
Ad Lib: Carol Kenyon

Hostage

You can't speak, you can't sleep
You daren't move, you're contained
You never talk, you can't walk
You can't feel, you're not real

If I open my eyes, just far enough
I can see what you're doing
Go on light to the end, it's tough enough
When you're on the road to ruin. Yeah

You're a hostage at the heart
Twisted round the smallest finger
Two burning eyes are tearing you apart
Into your soul into a cinder

There's no rest, you're possessed
You can't leave, you can't breathe
The door slams, your head bangs
You blank stare, you don't care

If you open your eyes just far enough
You can see the street lamps flicker
Go on light to the end it's tough enough
When you know the end is bitter

Repeat Chorus

You're nowhere up, you're eyes shut
You're on the brink, you can't think
You wanna run, but you're stenced
You can't lie, you don't cry

If I open my eyes look hard enough
I see the king tight fleshing.
Go on light to the end, it's tough enough
Hiding on the road to ashes

Repeat Chorus

Lead Vocals: Max Bacon
Additional Vocals: Nikkie "D" Dentley
Background Vocals: Mike Oldfield
Guitars and Keyboards: Mike Oldfield
Clarinet: Daniel Lazarus
Violin: Bobby Valentino

Far Country

She takes the rain
Turns it to sun
And my soul she fills it
Where once was a desert
Flowers now run
And my storm she stills it
She takes the rain (and turns it to sun)

She breathes the air
From a far country
This hand survives
Like a tall, tall tree
I close my eyes
And how far I see... She takes the rain

She gives me hope
When there's nothing but pain
I can't explain it
Two different leaves
But the branch is the same
Forever let it be... She takes the rain

She breathes the air
From a far country
This hand survives
Like a tall, tall tree
I close my eyes
And how far I see... She takes the rain

Lead Vocals: Mark Williamson
Keyboards: Mike Oldfield
Right Side Solo Guitar: Mike Oldfield
Left Side Solo Guitar: Adrian Belew

Innocent

I know you'll never stay the same
In time most of us lose it
But I'm hoping just the same
You'll shine and learn how to use it

Speak to me like the very first speak
You are magnificent when you're innocent
Laugh to me like the very first laugh
You are from heaven sent when you're innocent

My hands hold you and you adore
Blue eyes turn my direction
Surprise in everything and your
Body moves in perfection

Smile to me like the very first smile
You are magnificent when you're innocent
Walk to me like the very first walk
You are from heaven sent when you're innocent

Sunrise here comes another day
Cow jumps over the moon now
Sometime you will look back and say
Today I'll sing my own tune

Sing to me like the very first sing
You are magnificent when you're innocent
Laugh to me like the very first laugh
You are omnipotent when you're innocent

Speak to me like the very first speak
You are magnificent when you're innocent
Smile to me like the very first smile
You are from heaven sent when you're innocent
Sing to me like the very first sing
You are magnificent when you're innocent

Lead & Backing Vocals: Anita Hegerland
Guitars and Keyboards: Mike Oldfield

Runaway Son

Good sister won't you let me in
I'm in need of some warmth and shelter
It's a hard luck story don't know where to begin
I've been riding on life's better-shelter

Save me, holy mother please save me
I got a heart of gold

And for your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the runaway son

My good father he say to me says – OH
Better come back to your senses
There's an empty bottle lying on the floor
And it's undermined your defences

Save me, holy mother please save me
I got a heart of gold

And for your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the runaway son

Good brother show me how to get home
I've been walking in the backyard of Salem
I'm so stubborn that I'll never give in
But now my hearts cold and aching

Save me, holy mother please save me
I got a heart of gold

And for your love I'd go hungry and thirsty
I need a saviour and you're the one
I throw myself into the arms of mercy
There's still hope for the runaway son

Lead Vocals: Chris Thompson
Background Vocals: Phil Spalding
Kick Horn Section: Simon Gardner, Simon Clarke
Tim Sanders, Roddy Lorimer
Horn Arrangement: Mike Oldfield and Daniel Lazarus
Guitars and Keyboards: Mike Oldfield



All Tracks Written by Mike Oldfield
Engineered and Programmed by Mike Oldfield
Produced by Mike Oldfield and Daniel Lazerus

Recorded using Atari 1040ST with C-LAB Notator software, Roland and Korg synthesisers, Fairlight Series III, PRS guitars, Harrison Series X console, Studer A800 tape deck with Dolby SR noise reduction and Ampex Grand Master tape, ATC SCM200 monitors. Digitally Mastered

Mastered by Tom Baker at Future Disc

Technical Advisor: Richard Barrie
Personal Assistant: Jeremy Parker
Casting Engineer: Dennis Blackham at Tape One

Thanks also to Danny Thompson, Gareth Snook, Bertice Reading, Roger Chapman, Ian Gillan, Fish and Beverly Brown

Original Sound Recording Made by Virgin Records Ltd.

See The Light

I been waiting at this frontier
And it seems like a hundred years
But he couldn't see past the gate
I couldn't see past the hate
Now I'm coming back to my senses
I can see a light past the fences
Standing at the borderline
I've come to the end of the line

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

And there's blue sky breaking
Through the edge of the night
I can see the light
Oh, I can see the light

The most precious thing I possess
Is knowing the answers yet
And soon my liberty
Will be reality
I've been given a second chance
I could open my arms and dance
Open that hurricane
No longer I'm living afraid

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

And there's blue sky breaking
Through the edge of the night
I can see the light
Oh, I can feel the light

Now I climb the steps to freedom
The open gates I can see them
Hands I once
Beckoning
As the sunlight touch my face
I can feel the warm embrace
Arms surround me
My life has found me

Will-power, give me some to survive
One more hour and I'm coming alive
I can see the light

Lead Vocals: Chris Thompson
Additional Vocals: Nikki "D" Gourley (at "D" Parent
Background Vocals: Phil Spalding
Keyboards and Guitar: Mike Oldfield
Additional Guitars: Micky Moody
Blues Harp and Tambarine: Daniel Lazeras

Earth Moving

I hear a voice from paradise
Looks like a new day dawning
So clear, I just open my eyes
Can't you hear the voice calling

I feel a rush in the air tonight
I can feel the earth moving
Love is a beacon, a guiding light
Can't you feel the earth move
Feel the earth move
Now I'm wrapped in a sweet love's arms
Reaching out for you
There's something magic in the air tonight
I can feel the earth move
And it moves me
Can't you hear the voice calling
It looks like a new day dawning

Reach out – it's a lamp in the dark
Not there's no danger of telling
Give out give it straight from the heart
You feel the thunder rolling

I feel a rush in the air tonight
I can feel the earth moving
Love is a beacon, a guiding light
Can't you feel the earth move
Feel the earth move
Now I'm wrapped in a sweet love's arms
Reaching out for you
There's something magic in the air tonight
I can feel the earth move
And it moves me
Can't you hear the voice calling
It looks like a new day dawning

Lead Vocals: Nikki "D" Gourley (at "D" Parent
Additional Vocals: Max Bacon
Background Vocals: Keith Murrell, Sonia Jones Morgan
Maggie Ryder, Jackie Challenor,
Carl Wayne, Lance Ellington
Guitars and Keyboards: Mike Oldfield
Fretless Bass Phil Spalding
Saxophone: Del Davenscroft

Blue Night

To the whole room her eyes are open
As she reads from a true love story
From the pages of a book her lover comes
Her heart knows it's a true love story

Misty shape in the window by her bed
Dreaming on what she's read
Gone takes her hand and leads her through
Who knows what this night will do

Only in the blue night, he comes to her
Only in the blue night
That's when the whole night belongs to her
Only in the blue night

I see a dark face by the moon's glow
As she reads from a true love story
Beckoning hand stretching at the window
Her heart beats, it's a true love story

Misty path and the night is endless
She could be a Queen or a desert princess
Gone takes her hand and leads her through
Who knows what this night will do

Only in the blue night, he comes to her
Only in the blue night
That's when the whole night belongs to her
Only in the blue night

She wants to break free
From the cold light of reality
And as she drifts away
I hear her voice say – come away

Dark skin glistening by the silver light
This is the hero come tonight
And taking her hand he leads her through
Who knows what this night will do

Only in the blue night, he comes to her
Only in the blue night
That's when the whole night belongs to her
Only in the blue night

Lead Vocals: Maggie Reilly
Background Vocals: Maggie Reilly and Daniel Lazarus
Guitars and Keyboards: Mike Oldfield
Tambourine: Daniel Lazarus

Nothing But

You will have nothing but love
Nothing but hope, blue sky above
You will find nothing but peace
Nothing but the sun shining on your face

When you open your eyes
When you open your eyes

You will feel nothing but free
Nothing but trust that's how it should be
And one who cares about nothing but you
Watching close by the whole night through

When you open your eyes
When you open your eyes

You will feel nothing but warm
Nothing but shelter from the storm
You will have nothing but rest
Deep in your heart nothing but the best

When you open your eyes
When you open your eyes

Nothing but love when you open your eyes
Nothing but love when you open your eyes

When you open your eyes
When you open your eyes

Lead Vocals: Carol Kenyon
Additional Vocals: Paul Lee
Guitars and Keyboards: Mike Oldfield

Bridge To Paradise

This town is just a fake
A place where you can't tell the devil from your brother
Poisoned every breath you take
It's just like one nightmare after the other

You know it's not too late to leave tomorrow
'Cos I know where I'm going

I am building a bridge to paradise
I am building a bridge to paradise

This town you can't control
(A place) that fascinates hits you with the drama
Don't worry now for my soul
('Cos I'm) heading for a higher panorama

You know it's not too late for you to follow
'Cos I know where I'm going

I am building a bridge to paradise
I am building a bridge to paradise

You know it's not too late to follow
You know it's not too late to follow

Repeat

Lead Vocals: Max Bacon
Additional Vocals: Phil Spalding
Background Vocals: Keith Murrell, Sonia Jones Morgan
Maggie Ryder, Jackie Challenor,
Carl Wayne, Lance Ellington
Guitars and Keyboards: Mike Oldfield
Blues Harp and Tambarine: Daniel Lazeras

Mike Oldfield

V-2127
SLEEVE BY STORM THORGERSON, ROGER DEAN, COLIN CHAMBERS
PHOTOGRAPHY BY TONY MAY, ANDY EARL GRAPHICS BY NEXUS

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JL8-8247



Which way NIGERIA?

Side A
AFRICAN WOMAN
WHICH WAY NIGERIA?

Side B
TELL MY PEOPLE
MY ANCESTORS

SPECIAL THANKS TO THE FOLLOWING MEMBERS OF OZZIDDI BAND

JONNY WOODE	—	Key Boards
GEOFREY OMADEHBO	—	Drums
YAKUBU DANIEL	—	Lead & Tenor Guitar
PATRIC OZIEGBE	—	Congas
NELSON TACKIE	—	Rhythm Guitar
FRED FISHER	—	Trombone/Chorus
BIG JOHN	—	Trumpet/Chorus
ROBERT NGUMU	—	Trumpet/Chorus
FUZZY OJEFUA	—	Sax Tenor
JERRY IHEJETO	—	Bass Guitar/Chorus

ALL HORNS ARRANGEMENTS by Dave
Guitar Solo on "African Woman" Rick Howard

All Songs Written, Arranged & Sung by Sonny Okosuns
Album produced by Sonny Okosuns

Recording Engineers — Olubayo Aro, Monday Oki
EMI NIG. Jatto, Sunday & Tunde

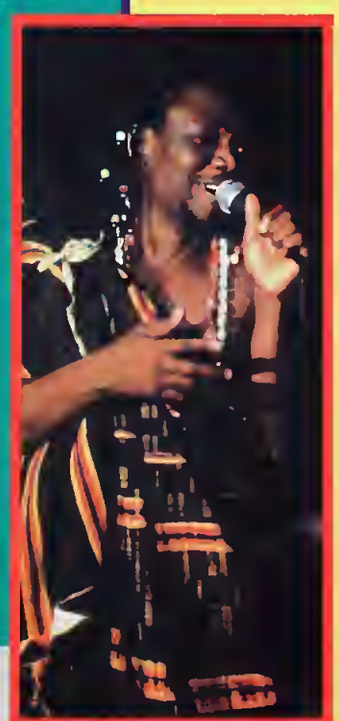
Overdubing Engineer— Benny King
London

Mixing Engineers — Joe Venneri
New York

Mastered in EMI Nig. by Olubayo Aro

Design: Murray Brenman
Photos: Peter Murphy





Special thanks to Joe Venneri
and Park South Studios for re-mix
Special thanks to Nkono Teles
for all the keyboards/synthesizer effects
To my AFRICAN SISTER BETTY WRIGHT
For chorusing AFRICAN WOMAN Thanks Betty
To my big brother Danny Sims who provided me with studio in New York to mix and to Joe Venneri the NY— Engineer to my friends Prince Bola, Fred Fisher, Charlie Aka and Harry Mosco for the very effective chorusing in "Which Way Nigeria," "Tell My People," & "My Ancestor" To Odion Truoje's effective suggestions, "Femi Oshodi, Captain Bucknor, Prince Henry Ilesanmi; Andrew Daniel Christine Bonje and Charles Dukeson and Eddie Robert. Special Love to my Kechi, my Omono, my Ehimare, my Eromosele & my Ebony for their Love & affection.

DEDICATED TO
Alhaji Ado Bayero (Emir of Kano)
Oba Sijuade (Ooni of Ife)
Chief Herbert Ogunde (The Doyen of Nig. Theatre)
Obi of Onitsha and Obong of Calabar

QUOTES—
FEAR THOU NOT FOR I AM WITH THEE
BE NOT DISMAYED FOR I AM THY GOD
I WILL STRENGTHEN THEE YEA I WILL
HELP THEE YEA I WILL UPHOLD THEE
WITH THE RIGHT HAND OF MY
RIGHTEOUSNESS AMEN,
ISAIAH 41 VERSE 10

YES KE
BASSEY LOVES AZUKA
ASK KOKO

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JIVE AFRIKA

ARISTA



DR. CHARLES HAYES

and the

COSMOPOLITAN CHURCH OF PRAYER CHOIR

Recorded "Live"

In Chicago, Illinois

"HEAVEN IS MY GOAL"





SAVOY
7026

THE SOUL SOUNDS ARE ON SAVOY!

SAVOY SGL-7026

SPECIAL 2 RECORD ALBUM SET

DR. CHARLES HAYES

And The

COSMOPOLITAN CHURCH OF PRAYER CHOIR

Recorded "Live"

in Chicago, Illinois

"HEAVEN IS MY GOAL"

Dr. Hayes is one of Chicago's most inventive Gospel personalities as a preacher, singer and spiritual leader of his church and choir. He has made an indelible impression upon the hearts and minds of Gospel people everywhere and in this, his first album, his multi-faceted talents shine through as he establishes himself as one of America's great Gospel Personalities. He has created an album which will long be remembered for the sincerity and sound it contains, for the excitement of the outstanding soloists and musicians as they present their testimonies.

The material is vibrant and meaningful and the singers embrace with enthusiasm the spirit that was present in this "live" recording which was held at the COSMOPOLITAN CHURCH OF PRAYER. The Joy of giving one's self is very much in evidence as these young people sing about the glory of God. There is the honest belief of serving HIM and to sing HIS praises to all who would listen and benefit from the peace and salvation that this devoted dedication brings.

We are proud and privileged to be able to present Dr. Hayes And The Cosmopolitan Church of Prayer Choir and we are sure they will be called upon time and time again.

Our thanks to Rev. Maceo Woods and Rev. James Cleveland for their guidance and co-operation for making possible this dream to become a reality.

SIDE A

Heaven Is My Goal (4:45) - Soloist: Dr. Charles G. Hayes
(Chester Feenster)
Pray For Me (6:00) - Soloist: Diana Williams
CBM Productions (BMI) - C. Utterbach
How Could I've Come This Far (7:35) - Soloist: Penelope Harvey-Dennis Wills
Savgos Music, Inc. (BMI) - S. Wills-H. Williams

SIDE B

Pentecostal Power (5:35) - Soloist: Michelle Brown
Savgos Music, Inc. (BMI) - S. Wills
Saved (7:50) - Soloist: Gina Dowell
(Henry Jackson)
The Best Of My Love (For The Rest Of My Life) (4:55) - Soloist: Gina Dowell
Steel Chest Music (ASCAP) & Saggifire Music (BMI) - A. McKay-M. White

SIDE C

Get Away Jordan (4:20)
Martin & Morris Music, Inc. (BMI) - D.L. Coates
Just Jesus (5:30) - Soloist: Penelope Harvey
Savgos Music, Inc. (BMI) - S. Wills-H. Williams
Look Where God Has Brought Us (3:45) - Soloist: Diana Williams
Chinwah Songs (Sesac) - J. Williams
He Lifted Me (5:50) - Soloist: Gina Dowell
Savgos Music, Inc. (BMI) - S. Wills (Arr.)

SIDE D

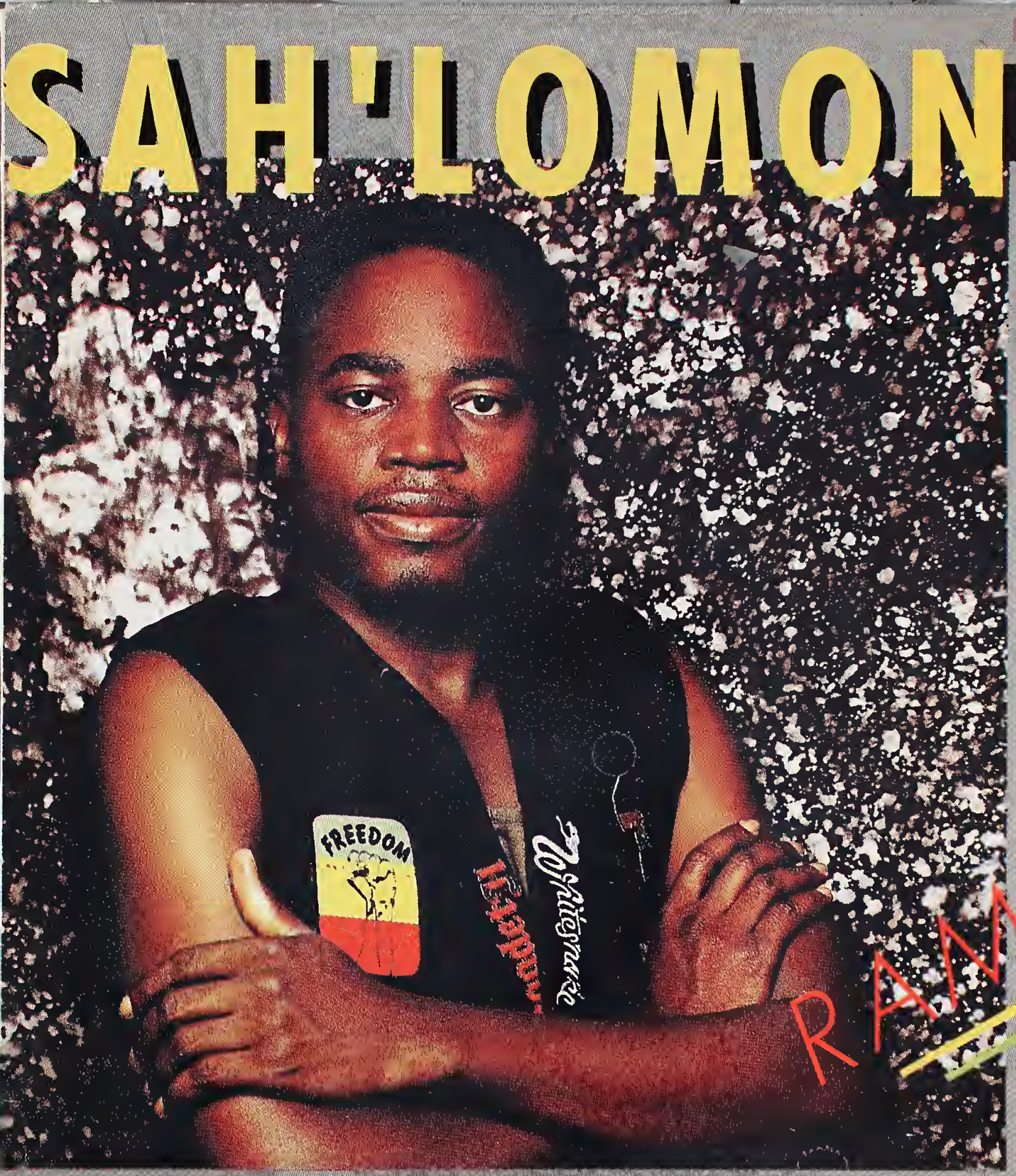
The Beatitudes (3:27)
Kama Rippa-Hawkins Music (ASCAP) - Rev. C.A. Craig
Nobody Can Turn Me Around (4:03) - Trio: Michelle Brown-Allen Cathey-Penelope Harvey
Savgos Music, Inc. (BMI) - K. Pringle
Thank You Lord For Blessing Me (3:33) - Soloists: Diana Williams-Sharon Chiles
Our Children's Music (BMI) - J. Bowden
Sanctify Me Holy (3:15) - Soloist: Dr. Charles G. Hayes
Elma & Carl's Music Publshrs. (BMI) - M.M. Clark

SAVOY RECORDS INC.
P.O. Box 279, Elizabeth, N.J. 07207

(P) 1979

Produced by Milton Biggham
Executive Producer · Fred Mendelsohn

SAH'LOMON



SAH'LOMON



FACE A

RAMA (Remix) 6'4
SARRAH 3'54
RAMA (Disco) 4'

FACE B

* SOUKOUS BEAT JONA 5'21
* LOVE DANCE 3'4
AISSA KUMBA 3'48

Mentions spéciales : DALI KIMOKO (GUITARE SOLO) / KOMBA BELOW (BATTERIE) / BABIN LOLITA (CONGA) ERNEST MVOUAMA (CLAVIER) / LOMANI (PERCUSSIONS) / MEDICAMENT (BASSE) (MANAGEMENT et RELATIONS PUBLIQUES) / SAH'LOMON (CHANT) / MARIE B (CHOEURS) STUDIO CAROLINE · MIXAGE (FRED ET JACKY REAGAN/KOKO)

Production : SAH'LOMON (60 rue Bandza/Brazzaville)
"Je remercie de tout coeur, ceux qui jusqu'à présent m'accordent leur soutien, sans oublier A MAMADOU EVA MANUE, et tout le groupe qui m'accompagne"
SAH'LOMON

PAROLES ET MUSIQUES : SAH'LOMON (* Musiques : FRANCKY MOUELE / CROCHET GILLES)

Contact spectacles CULTURE 6 (EUROPE)
Tél 60 17 15 61
11 Allés des Tonnelles – 77185 LOGNES FRANCE

SAH'LOMON


DARLENE
Safari Hunter

DARLENE



SIDE A

1. I WANT YOU MORE (5 24)
Words & Music by DARLENE "D"
Musical Arrangement DARLENE "D"
Co-arrangement Rob Cavalier
Creative Input Jim Mulcahy
Musical Instruments played and programmed by DARLENE "D"
Guitar Rob Cavalier
Lead Vocals DARLENE "D", Tommy Cavalier
Background Vocals Denise Canterella, Margaret Canterella, Tommy Cavalier

2. WHERE DID OUR LOVE GO (5 02)
Words & Music by Holland/Dozier/Holland
Musical Arrangement DARLENE "D"
Co-Arrangement Rob Cavalier, Doc Cavalier
Musical Instruments played and programmed by DARLENE "D"
Lead & Background Vocals DARLENE "D"

3. I'M IN LOVE (5:03)
Music by Rob Cavalier, DARLENE "D"
Musical Arrangement Rob Cavalier
Co-arrangement DARLENE "D"
Lyrics & Melody DARLENE "D"
Musical Instruments played and programmed by Rob Cavalier
Lead Vocals DARLENE "D"
Background Vocals DARLENE "D", Tommy Cavalier

4. TRICKY RICKY (4 55)
Music & Lyrics by DARLENE "D"
Lyrics Co-written by Tommy Cavalier
Musical Instruments played and programmed by DARLENE "D"
Guitar Howard Jeffrey
Lead & Background Vocals DARLENE "D"
Remix Money Moses

SIDE B

1. I LIKE YOU (5 18)
Words & Music by DARLENE "D"
Musical Arrangement DARLENE "D"
Musical Instruments played and programmed by DARLENE "D"
Guitar Rob Cavalier
Lead & Background Vocals DARLENE "D"

2. I'M GONNA MAKE IT (5 24)
Words & Music by DARLENE "D"
Musical Arrangement DARLENE "D"
Musical Instruments played and programmed by DARLENE "D"
Guitar Rob Cavalier
Lead & Background Vocals DARLENE "D"

3. LOVE WILL WAIT (5 22)
Words & Music by DARLENE "D"
Musical Arrangement DARLENE "D"
Musical Instruments played and programmed by DARLENE "D"
Guitar Howard Jeffrey
Lead & Background Vocals DARLENE "D"

4. DIAMOND TIDES (OF LOVE) (4 05)
Words & Music by DARLENE "D"
Musical Arrangement DARLENE "D"
Musical Instruments played and programmed by DARLENE "D"
Lead & Background Vocals DARLENE "D"

All songs engineered by Rob Cavalier
All songs produced by Rob Cavalier, Thomas 'Doc' Cavalier
Co-Producer DARLENE "D"
Executive Producer Thomas 'Doc' Cavalier

Photography Art Rich - North Haven, CT
Album Cover Design Deborah Balmore

Creative Input Deborah Balmore, Denise Canterella, Margaret Canterella, Rob Cavalier
Tommy Cavalier, Rick Griswold, Vinnie Juliano, Jennifer Janes Edyth Mercier

All songs recorded at TNA Records and Studios, Wallingford, CT
Copyright 19BB, 19B9, 199D, 1991 with the exception of "Where Did Our Love Go"

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℗1990-91 Trod Nossel Productions

I need to single out a few of my "devoted fans" who never miss a live performance Cathy Catapano, Jill Laccone, Trisha Davis, Karen Eiedler, Linda Friess, Nancy McGraw, Dawn Donio, my buddies from Miles , IBM Corporation, Gold's Gym New Haven, American National Bank (especially Bill O'Brien for donating his time and taking complimentary still shots of my live show), and Parrett, Porto, Parese, Colwell & Giulietti, my friends from the "old" neighborhood, John & Sheryl Moncmelli & Family, my cousins Lisa & John Swett , Robert Maggi, and the Colocovo s.

A special "thank you" goes out to Arlene Cretello who taught me how to use my imagination to its fullest, JD DeMatteo, David Besse, and staff (Atlantis International Night Club in Branford, CT) for having faith in me and my live show and getting it off the ground, and for their continuing support and professionalism; Confetti's Night Club (Daniel Kearns, Michele Carlon & staff), Gold's SUPER Gym - New Haven, CT and the Mantonon's and the Gold's staff for their support; World Gym (Jerry Mastrangelo, Mike Katz, and staff) - Hamden & Branford for donating space for dance rehearsals and their support- and World Gym, Groton, CT - my cousin, Robert Maggi, for his suppport

Thanks to you guys for your inspiration Stephen DeGrand, John Maturo, Don Perry, Rick Racioppi, and Lisa & John Swett you were all responsible for, in some way, some how, some time, contributory to getting me to actually sit down and write songs . . some happy, some sad . . . expression is a gift

From the artist "I'd just like to make certain that NO ONE person that truly supports me goes without recognition My live audience . all my friends and fans that never miss a performance - you don't know what that means, and I see EVERY one of you from the stage. I want to thank all the people that have worked on my shows and offered a hand without ever expecting a thing in return except the excitement I need to ESPECIALLY thank my very talented backup singers/dancers, Denise, Margaret, and Tommy for working so hard and putting up with me (ISHTINK) - you guys are true professionals Also, the Canterella family Mickey, Barb, Michael, Julia, Judy, Laura, Julie, Rob Thompson & David Zack for their enthusiasm and support; and Jim Fernandes for always making himself available for whatever is needed and being there "whenever " But, I especially want to thank my family Doc Cavalier, Gail Cavalier, Cheryl-Ann Cavalier, Tommy Cavalier, Robbie Cavalier, Nownee (Julia Maggi) not just because they're my family but because they're definately the FINEST people in the world Their support and excitement, and the fact that they believe in me and never doubt me for a moment, is an inspiration in itself that cannot even be put into words - much love to you guys! I reiterate what I said when I graduated high school . 'We pass along in pursuit of that which is illusive, yet attainable - a constant parade of occasions of hope' . DARLENE "D"/Doc Cavalier - Persist, persevere, and believe in yourself and ALL dreams ARE attainable - I knew it!!"

Trod Nossel Artists
RECORDS AND MANAGEMENT

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AN ORIGINAL TELEVISION SOUNDTRACK RECORDING

ELIZABETH TAYLOR IN LONDON

HER MAJOR RECORDING DEBUT

MUSIC COMPOSED BY JOHN BARRY
ARRANGED AND CONDUCTED BY JOHNNIE SPENCE



COLPIX RECORDS

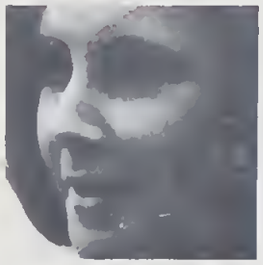
HI FIDELITY

CP459









ELIZABETH TAYLOR IN LONDON

BY PHIL D'ANTONI AND NORMAN BAER

From the first moment that we met Elizabeth Taylor in London to discuss the television show, we became aware that we had more than just a star – we had a friend who was personally concerned with every phase of the production and every person involved in it. Much of what took place was brand new to her. She had to look at the camera constantly, a technique entirely alien to an actress trained in the medium of the motion picture. Together, with the writers, we made the selections from Wordsworth, Churchill, Pitt, Queen Elizabeth, Queen Victoria and Elizabeth Barrett Browning that you will hear her read on this record. Elizabeth showed great sensitivity. In particular, Queen Victoria's diary entry on the death of Prince Albert affected her most deeply.

Elizabeth Taylor loves music. She was delighted with the selection of John Barry to compose the score for the original sound track. Barry was with us constantly during the shooting of the television show and had completed the sound track before we wrapped up the final scene. Only 29, John Barry is a remarkably talented young man. The John Barry Seven was a famous and popular musical group throughout Europe and among his writing credits are "Dr. No" and "The 'L' Shaped Room". Barry has seen every film that Elizabeth Taylor has ever made, and in his music we feel he captured a great deal of her personality.

Elizabeth is a friendly, witty and extremely literate person. For example, she suggested many excellent changes in her dialogue which we incorporated into the show. Every person from the wardrobe mistress to ourselves found her wonderful to work with – always warm and interested. During the sequence that we filmed in Battersea Park, her stand-in had a birthday. Without telling anyone, Elizabeth bought her a beautiful gift, sent out for refreshments and gave the girl a surprise party right on the set.

After the show was over and the last piece of film safely in the can, the crew asked Elizabeth if she would give each of them a personal autograph. Only if you have been involved in show business can you fully appreciate what a tribute this is to a star as a person. It doesn't happen often!

Although we attempted to keep our locations a secret, word got out the night before we were to film Elizabeth doing the Churchill speech in a bombed out church. The crowds that milled around had us all extremely nervous. Despite this, Elizabeth's quiet intensity and beautiful dramatic reading silenced everyone so completely that there was no need for a retake.

Her parents and children were on the set almost everyday. We would all have lunch together and discuss the Wordsworth or Pitt or Browning that would be the basis for that day's impression of London.

For everyone who has followed Elizabeth Taylor's career as an actress from "National Velvet", to her Academy Award and her present position as the most sought after performer of all time, we believe this album is one to be treasured.

SIDE ONE

Elizabeth – 3:22

London At Dawn – 1:32

The London Theme – 3:14

Lovers and Browning – 3:29

Pitt's Speech – 1:32

London Theme – Jazz Waltz – 2:53

SIDE TWO

Elizabeth Waltz – 4:21

Queen Elizabeth at Tilbury – 1:55

English Garden – 4:50

Queen Victoria – 1:26

The Fire of London – 4:02

Churchill Speech – 1:39

Album produced by

Norman Baer

Jack Lewis

Phil D'Antoni

Composed by

John Barry

Conducted by

Johnnie Spence

Original Television Soundtrack Recording



Phil D'Antoni, Elizabeth Taylor and Norman Baer

SCREEN GEMS – COLUMBIA MUSIC, INC
(BMI)

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Da' Boogie"
and
"Luv 2 Luv U"
92772-1
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SOUND OF
GERMANTOWN
welcome to our world
TIMBALAND
and MAGOO



A SIDE

1 Beep Beep

2 Feel It

3 Up Jumps Da' Boogie

4 Clock Strikes

5 15 After Da' Hour

B SIDE

6 Ms. Parker

7 Luv 2 Luv U (Remix)

8 Luv 2 Luv U

9 Smoke In Da' Air

welcome to our world

C SIDE

10 Intro Buddha

11 Peepin' My Style

12 Writtin' Rhymes

13 Deep In Your Memory

D SIDE

14 Clock Strikes (Remix)

15 Sex Beat (Interlude)

16 Man Undercover

17 Joy

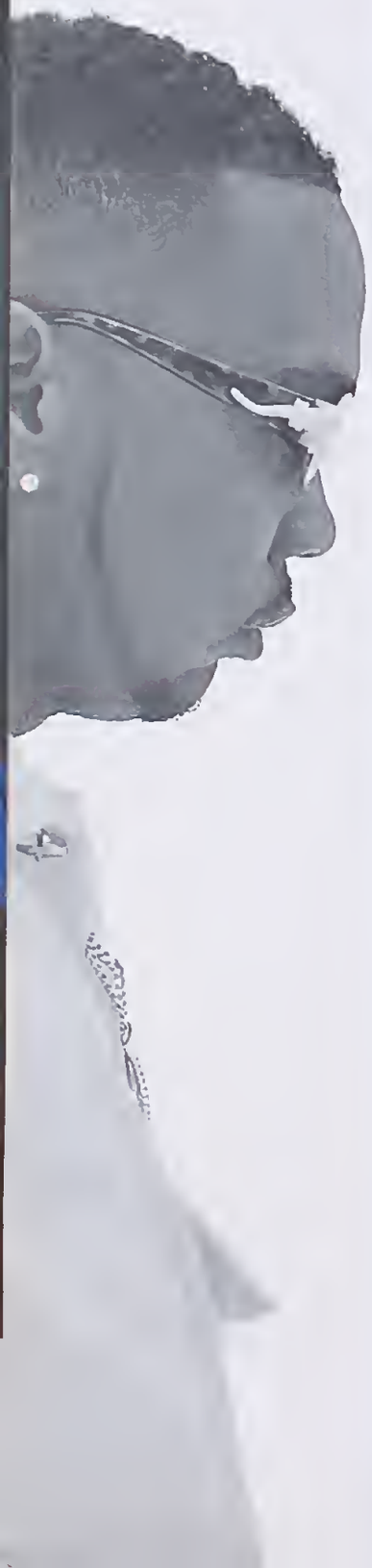
18 Up Jumps Da' Boogie (Remix)

All tracks produced by Timbaland for Timbaland Productions except "Joy" produced by Timbaland and Smo-e-y

Executive Producers:
Barry Hankerson and Jomo Hankerson

7567-92772-1

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TIMBALAND'S THANK YOUS

Before I start, I must thank God with all my heart for blessing me every day and tha Church of God in Christ, love y'all. Special thanks and love goes out to my family - Leatrice Mosley, Garland Mosley and my brothar Garland Mosley, Jr., my grandmothar Margaret Spence, Pat, Michelle, my uncles, Eric Spence, Marcus Spence, Lance Spence, Big Rodney, Daniella, my baby Julia "Love Jones" Powder - love you, my nigga Jomo Hankerson and his girl Heather, Barry Hankerson - love you, you pimp you, thank you for having faith in my music, Sebrina, Al, Elon, love y'all Blackground staff, Meka Green - thanks for being a true friend, love you always.

Special thanks to Atlantic Records and their staff - Craig Kallman, keep it hot VA, love y'all Uptown, Norfolk, Hampton, Newport News, Virginia Beach, 103 JAMZ - for all your support. Thanks all PD's at every radio station. Thank you all rappers in the world - keep it hot and producars. Devant Degrate - thanks for showing me the business, be happy for me and please don't playa hate. God don't like ugly.

Special love goes out to my legion of doom, nigga Missy aka Wondar Twin - I love you badly, Aaliyah aka Wondar Woman - i love you, Ginuwine aka Flash Lightning - love you my nigga. We keep it hot. Magoo aka Green Lantern - see I made you a star finally. Love you nigga. Playa - now it's y'all turn, so make it hot. Thanks to my artist Devina and Mic E., Louise West - one of tha flyest lawyers, love you, Jimmy D - tha baddest engineer, Larry Live - love you my nigga, Bart Padell, Jimmy Woods and everybody that knows me.

MAGOO THANKS

God, first of all. Without God, nothing is possible. Mag and Hiawathia Brown, Portia and Lynette Brown, all my nieces and naphews, Venus Smith and family, Lishona Siplin - my girl forever, the Siplin family, Tim Mosley and the whole entire Mosley family, GW, Eric, Marcus, Big Rodney, Missy, Larry and the Garrett family, Glen Yonkers and family, Aaliyah, to Ginuwine and Playa - my niggas for life, we paid dues together, Stevie J., Barry and Jomo Hankerson, tha Haughton family, Al, Sebrina and Elon at Blackground, tha Taylor family, the Barcliff family, Jimmy Douglass, Louise West (my attorney), Billie Woodruff (for directing my first video), Mays and Valentine, 103 JAMZ, the Buddah Bros. and Al B. Silk, Club Pizazz and my boys Chris and Monty, Paramount Builders (Western branch) - tha best windows in town (Attn: Kristen), Bill Pettaway, Chonita Coleman, Radiah Scott, Lashawn Shellman, the whole entire North, East, South and West especially Norfolk, VA Beach Metropolitan area and Washington, DC, Rochestar, NY, Richmond, VA, Los Angeles, Atlanta, Chicago, Detroit, New York, Philly, Boston, Baltimore, Delaware, Cleveland, Birmingham, AL, Dallas, Houston, Las Vegas, Indianapolis, Louisville, Miami, New Orleans and to all those I forgot - I love your city too, I just couldn't name all of them.

It costs too much.



1. **Beep Beep**
(T. Mosley, M. Elliott; Virginia Beach Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland
Contains a sample of "I Can't Stand The Rain (Supa Dupa Fly)" as performed by Missy "Misdemeanor" Elliott

2. **Feel It**
(T. Mosley; Virginia Beach Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland

3. **Up Jumps Da' Boogie**
(Rod Temperton, T. Mosley, M. Barcliff, M. Elliott; Rodsongs [All rights administered by Almo Music Corp for the world], Virginia Beach Music, Magoo Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead Vocals: Magoo, Timbaland and Missy "Misdemeanor" Elliott
Background Vocals: Aaliyah

4. **Clock Strikes**
(T. Mosley, M. Barcliff; Virginia Beach Music, Magoo Music, WB Music Corp , ASCAP)

Lead Vocals: Timbaland and Magoo
Background Vocals: Magoo

5. **15 After Da' Hour**
(T. Mosley, M. Barcliff; Virginia Beach Music, Magoo Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland & Magoo

6. **Ms. Parker** (Interlude)

Lead Vocals: Love Jon

7. **Luv 2 Luv U** (Remix)
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Magoo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Shaunta Montgomery, Timbaland and Magoo
Background Vocals: Playa (Smokey, Black, Static) and Timbaland

8. **Luv 2 Luv U**
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Magoo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland, St. Nick, Smokey and Static
Background Vocals: Playa (Smokey, Black, Static)

9. **Smoke In Da' Air**
(T. Mosley, M. Barcliff, S. Garrett; Virginia Beach Music, Magoo Music, Herbalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland, Magoo and Static
Background Vocals: Playa (Smokey, Black, Static)

10. **Intro Buddha** (Interlude)

Vocals: Timbaland, DJ Law, Buddha Brother and Big B

11. **Peepin' My Style**
(T. Mosley; Virginia Beach Music, WB Music Corp., ASCAP)

Vocals: Timbaland





12. **Writtin' Rhymes**
(T. Mosley, M. Barcliff, T. Mitchell; Virginia Beach Music, Magoo Music, WB Music Corp., ASCAP)

Lead and Background Vocals: Timbaland and Magoo

13. **Deep In Your Memory**
(T. Mosley, M. Barcliff; Virginia Beach Music, WB Music Corp., Magoo Music, ASCAP)

Vocals: Timbaland and Magoo

14. **Clock Strikes** (Remix)
(T. Mosley, M. Barcliff; Glen Larson, Stu Phillips; Virginia Beach Music, Magoo Music, WB Music Corp., ASCAP, Music Corporation of America, BMI)

Vocals: Timbaland and Magoo

Contains a sample of the "Knight Rider" theme

15. **Sex Beat** (Interlude)

Lead Vocals: Timbaland

16. **Man Undercover** (Featuring Aaliyah)
(T. Mosley, M. Elliott; Virginia Beach Music, Mass Confusion Music, WB Music Corp., ASCAP)

Lead Vocals: Timbaland and Aaliyah
Background Vocals: Aaliyah and Missy "Misdemeanor" Elliott

17. **Joy** (Featuring Ginuwine and Playa)
(T. Mosley, S. Garrett, J. Peacock; Virginia Beach Music, Herbalicious Music, Cavalicious Music, WB Music Corp., ASCAP)

Lead Vocals: Ginuwine, Smokey and Black
Background Vocals: Smokey and Black

18. **Up Jumps Da' Boogie** (Remix)
(Rod Temperton, T. Mosley, M. Barcliff, M. Elliott; Rodsongs [All rights administered by Almo Music Corp. for the world], Virginia Beach Music, Magoo Music, Mass Confusion Music, WB Music Corp., ASCAP)

Vocals: Magoo, Timbaland and Missy "Misdemeanor" Elliott

Missy "Misdemeanor" Elliott appears courtesy of Elektra Entertainment Group
Ginuwine appears courtesy of Sony550 Music
Aaliyah appears courtesy of Blackground Enterprises
Playa appear courtesy of Rush Associated Labels Recordings

All tracks produced by Timbaland for Timbaland Productions except "Joy" produced by Timbaland and Smokey

Executive Producers:
Barry Hankerson and Jomo Hankerson

Management: Midwest Group Management

Engineered by Jimmy Douglass
Recorded at Mastersound Studios, Virginia Beach, VA, Studio 54, Los Angeles, CA and Manhattan Center Studios, New York, NY
Mixed at Studio 56, Los Angeles, CA and Manhattan Center Studios, New York, NY
Studio Assistants: Drew Coleman, Joe Brown, Todd Wachsmuth and Lawrence Manchester
Mastered at The Hit Factory, NY, NY by Carlton Batts

Art Direction: Thomas Bricker
Photography: Michael Miller
Styling: Derek Lee
Grooming: Shannon Miller

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SPENCER TAYLOR
AND THE HI-WAY QC'S

MY GOD

1341



MELTONE
RECORDS

SPENCER TAYLOR

AND THE HI-WAY QC'S

MY GOD

SIDE I

MY FATHER'S HOUSE	3:34
THE POWER MOVING	3:12
MY GOD	3:18
SOMEBODY CALLING MY NAME	3:46

SIDE II

LITTLE WOODEN CHURCH	2:58
MERCY AND LOVE	5:18
OH HOW WONDERFUL	5:18
JESUS SPEAKS TO JOHN	2:32

GROUP MEMBERS:

JOSEPH BRITT
SPENCER TAYLOR JR.
GARFIELD JACKSON
STANLEY RICHARDSON

ENGINEERED BY REV. HARAN GRIFFIN
PRODUCED BY REV. HARAN GRIFFIN
Executive Producer: Melvin Couch

MUSICIANS:

GARFIELD JACKSON---------- LEAD GUITAR
TAJI SHAHID---------- RHYTHM GUITAR
MR. WILLIE---------- BASS GUITAR
MICHAEL LEE---------- PIANO
RICKY LEWIS---------- DRUMS
REV. HARAN GRIFFIN---------- KEYBOARD

DEDICATION

ALL PRAISE, ALL THE GLORY, ALL OF THE THANKS GOES TO GOD FOR MAKING THIS ALBUM POSSIBLE. I WOULD LIKE TO THANK GOD FOR ALL OF THE PRAYER'S THAT THE PEOPLE OF GOD PRAYED CONCERNING THIS ALBUM.

SPECIAL THANKS

TO GRIFFIN ENTERPRISE, SPECIAL THANKS TO, THE JOYFUL CHURCH WHO'S CONSTANTLY PRAYING PRAYER'S OF INTERCESSION. THANKS TO THE RECORDING MUSICIANS. SPECIAL THANKS TO THE PRODUCER REV. HARAN GRIFFIN, AND THE WHOLE STAFF, WORDS CAN NOT EXPRESS HOW WE, THE HI-WAYS QC'S REALLY FEEL. WE LOVE YOU ALL. MAY GOD RICHLY BLESS YOU WITH ALL "SPIRITUAL BLESSINGS" AND ABOVE ALL MAY HE CAUSE YOU TO PROSPER AND BE IN GOOD HEALTH SPIRITUALLY AND PHYSICALLY.

LOVE YA (TREES)

GROUP ADDRESS: SPENCER TAYLOR/1732 MONTELLO AVE./WASHINGTON, D.C. 20002/PHONE: 202-397-3532

MELTONE RECORDS

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The Mighty Supreme Voices

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WASHINGTON, D.C.



GosPearl Records
PL16047

The Mighty Supreme Voices

SIDE ONE

IT'S AN UPHILL JOURNEY
(TIMOTHY MOORE)
LEAD: CECIL WASHINGTON

NO FRIEND LIKE GOD
(CECIL WASHINGTON)
LEAD: CECIL WASHINGTON, MICHAEL McCOWIN

SINCE I BEEN BORN AGAIN
(CECIL WASHINGTON, GLEN WASHINGTON)
LEAD: GLEN WASHINGTON

GLAD TO BE IN THE SERVICE
(CECIL WASHINGTON, MICHAEL McCOWIN)
LEAD: MICHAEL McCOWIN, CECIL WASHINGTON

THE MIGHTY SUPREME VOICES

Cecil Washington: Lead Vocals, Background Vocals
Michael McCowin: Lead Vocals, Background Vocals
Glen Washington: Lead Vocals, Background Vocals
Kenneth Washington: Background Vocals
Stanley McCowin: Bass
Quintin Washington: Drums
Otis Byrd: Guitar
Kenneth Washington: Guitar

SIDE TWO

TRY GOD
(MICHAEL McCOWIN)
LEAD: MICHAEL McCOWIN

SWEET HOUR OF PRAYER
(ARR.: TIMOTHY MOORE)
LEAD: CECIL WASHINGTON, MICHAEL McCOWIN

TELL HIM WHAT YOU WANT, PT. 1
(CECIL WASHINGTON)
LEAD: CECIL WASHINGTON

TELL HIM WHAT YOU WANT, PT. 2
LEAD: MICHAEL McCOWIN

All selections published by Bruns Music ASCAP

Recorded At Bibleway Temple, Washington, DC
Master of Ceremony "Flip" Forest, WUST Radio
Mixed At Sheffield Recordings, L.T.D., Phoenix, MD
Mixed By Timothy Moore & Eng: Bill Mueller
Master At Frankford Wayne Mastering Lab, New York, NY
Eng: Donald Grossinger

Special Thanks To:
Michael Adams: Drums
Jeffrey A. Starks: Bass
Wayne Gathings, Piano, Organ, Synthesizer
Timothy Moore: Lead Guitar, Vocals

And to God, The GosPearl Staff, Our Families and all of you, our devoted fans.

Executive Producer: Leonard Moyer
Produced By: Timothy Moore
Art Design: Steven Cuffie & Mary Dent

GosPearl Records
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STEREO

HSE-1433

THE GERALD SISTERS



When The Sun Goes Down

THE GERALD SISTERS *When The Sun Goes Down*

HSELP-1433

SIDE ONE

1. WHEN THE SUN GOES OOWN.....4:46
   (Rev. Hassie Gerald-Su-Ann Publishing-SESAC)

2. SAID HE WOULD LEAO ME.....2:42
   (John Bowden & Louis Dicks-Su-Ann Publishing-SESAC)
   Blind Boys of Alabama

3. LEAD ME ON.....3:24
   (Carl Brunson-Su-Ann Publishing-SESAC)

4. REAOY WHEN HE COMES.....2:55
   (Betty Gerald-Su-Ann Publishing-SESAC)

5. GLORY, GLORY.....2:00
   (Miriam Gerald-Su-Ann Publishing-SESAC)

SIDE TWO

1. WHAT A TIME.....2:40
   (John Bowden & Louis Dicks-Su-Ann Publishing-SESAC)
   Blind Boys of Alabama

2. WHEN I GET INSIDE.....2:35
   (Madame Edna Gallmon Cook-Su-Ann Publishing-SESAC)

3. SOON ONE MORNING.....4:00
   (Doris Brown-Su-Ann Publishing-SESAC)

4. LDRD SEND ME.....2:21
   Rev. Hassie Gerald-Su-Ann Publishing-SESAC)

5. THE LORD IS BLESSING ME.....4:35
   (Linda Gerald-Su-Ann Publishing-SESAC)

A HOYT SULLIVAN ENTERPRISE PRODUCTION

P.O. BOX 1095, GREENWOOD, SOUTH CAROLINA, 29646 - (803) 223-2777

THE GOSPEL WORLD HAS BEEN RECENTLY BLESSED WITH WDNDERFUL ANO OEOICATEO YOUNG LADIES. THE GERALO SISTERS CAME TO US, THE LOVERS OF GOSPEL MUSIC, AT AN IDEAL TIME.

THESE FOUR YOUNG LADIES AND THEIR TWO MUSICIANS BLENO TOGETHER GIVING A UNIQUE STYLE ALL THEIR OWN.

SINCE THE RELEASE OF "GONE MY LAST MILE", THEIR FIRST SINGLE RECOROING, THEY HAVE CAPTUREO THE HEARTS OF MANY IN THEIR TRAVEL AND APPEARANCES. THE GERALD SISTERS POSSESS THAT SPECIAL SOMETHING THAT DIGS INTO THE HEARTS AND SOULS DF THE AUDIENCES EVERYTIME THEY SING.

THEY HAVE CAUSEO MANY TO SEEK AFTER CHRIST, OTHERS TD MAINTAIN THEIR BELIEF IN CHRIST, WHILE STILL OTHERS TD PRAISE GOD IN SDNG OURING THEIR PERFORMANCES.

MY FIRST ACQUAINTANCE WITH THE GERALO SISTERS CAME ONE NIGHT IN OECEMBER, 1972, JUST AFTER THEIR FIRST RELEASE. I WAS REVIEWING THE RECORD FDR OUR GOSPEL TRAIN HEARO OAILY. LISTENING TO "GONE MY LAST MILE" MY LITTLE SON ASKEO ME WHO THEY WERE. I SAID THEY ARE THE GERALO SISTERS OF MULLINS, S.C. HIS REPLY WAS QUDTE" OAD, THEY HAVE IT TOGETHER". YES, THE GERALD SISTERS HAVE GOT IT TOGETHER FDR CHRIST.

THEIR FIRST ALBUM WENT OVER THE TOP IN A RECORO SHORT TIME. IT IS OUR PRAYER THAT THIS THEIR SECOND ALBUM WILL OO EVEN BETTER ANO THAT YOU WILL ENJOY WITH EQUAL ENTHUSIASM THE GOSPEL THRDUGH SONG. WE ASK FOR YDUR PRAYERS FOR THE CHRISTIAN AOVANCE OF THE GERALO SISTERS.

BRO. ISAAC HEYWARO
GOSPEL TRAIN HOST
WQIZ RAOIO STATION
SAINT GEORGE, S.C.

OTHER HSE RECORDS AND TAPES FOR YOUR LISTENING PLEASURE

ALBUMS & TAPES

HSE-1426 "GONE MY LAST MILE".....THE GERALO SISTERS
HSE-1427 "STANO UP FOR JESUS".....NORRIS TURNER
HSE-1383 "GIVE GOO A CHANCE".....NORRIS TURNER
HSE-1406 "MY GOO CAN SEE YOU".....BETHLEHEM GOSPEL SINGERS
HSE-1421 "I'M ON MY WAY".....THE SENIORS OF HARMONY

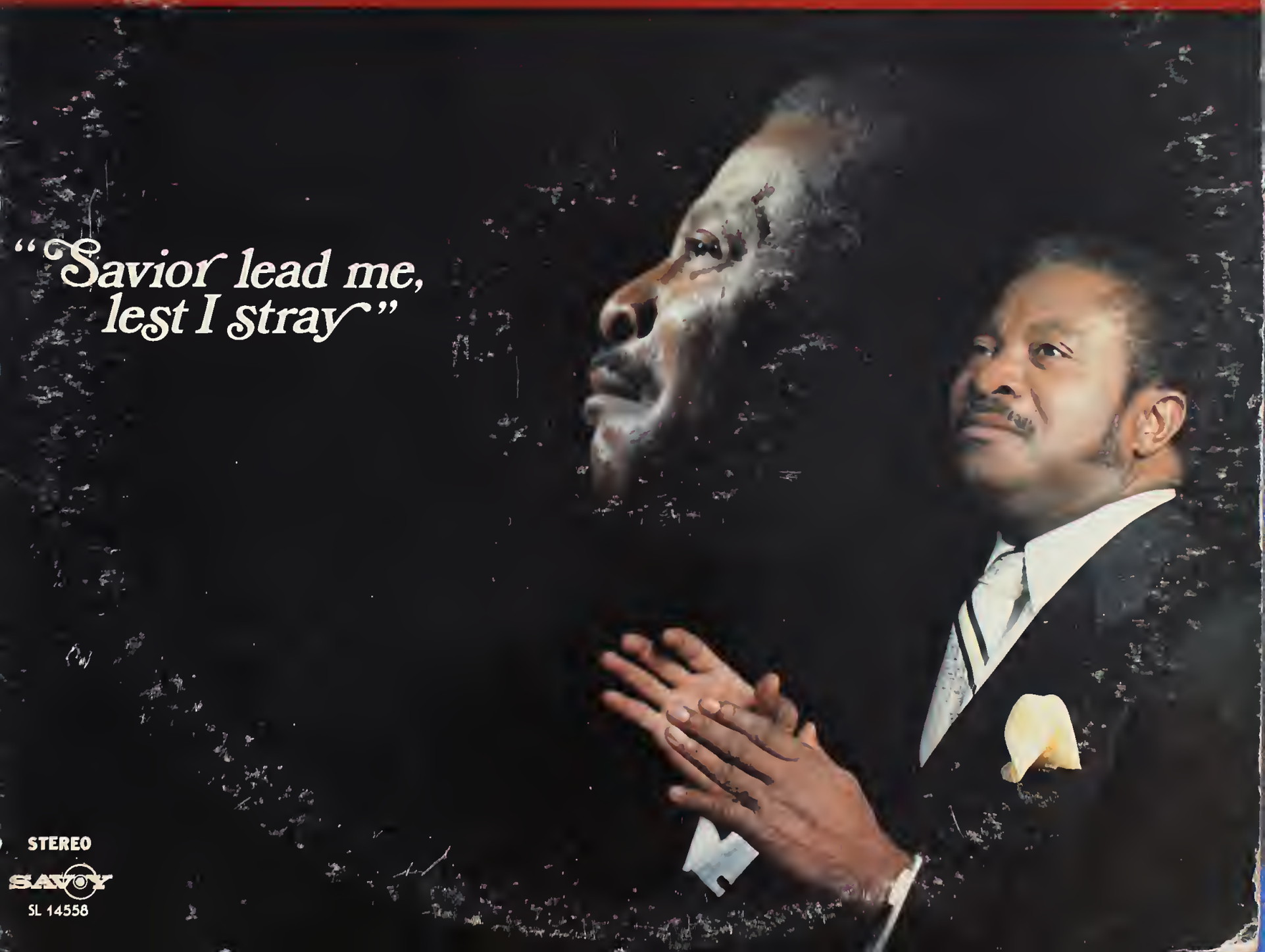
SINGLES (45'S)

HSE-362 THEY CALL ME CRAZY.....NORRIS TURNER
HSE-366 NOBODY BUT THE LORD.....CAPITOL CITY FIVE
HSE-376 HE'S BEEN SO GOOD TO ME.....REV. ALVETRA JONES
HSE-386 I AM SERVING MY GOO.....BETHLEHEM GOSPEL SINGERS
HSE-387 LORD HELP ME TO CARRY ON..THE FLYING CLOUDS OF S.C.

REV. CLEOPHUS ROBINSON

SINGS

SONGS OF FAITH AND INSPIRATION



STEREO

SAVOY

SL 14558

REV. CLEOPHUS ROBINSON
SINGS
SONGS OF FAITH AND INSPIRATION



Rev. Cleophus Robinson and Dr. Benjamin Hooks, President of N.A A C.P.

A

Savior Lead Me Lest I Stray (4:42)
Public Domain

God Will Take Care of You (4:58)
Public Domain

Were You There? (4:08)
Public Domain

Only A Look (3:26)
Martin Studio of Music (BMI)
— A. Shepherd

Rock of Ages (5:52)
Public Domain

B

I Will Trust In The Lord (5:06)
Public Domain

The Old Rugged Cross (5:26)
Rodeheaver Co. — G. Bennard

Amazing Grace (4:54)
Singspiration, Inc. (Sesac)
— N. Johnson (Arr.)

I Heard The Voice of Jesus Say (3:11)
Public Domain

Rev. Cleophus Robinson, better known as the "World's Greatest Gospel Singer" has, for a number of years, stimulated the hearts and caressed the souls of millions of Americans (and for that matter) millions of Christians around the world. Rev Robinson's soul stirring, foot stomping and heart rending music draws upon his rich religious heritage from his native state of Mississippi.

Ralph Waldo Emerson was quoted as saying, "If a man can write a better book, preach a better sermon or make a better mouse trap than his neighbor, tho he build his house in the woods, the world will make a beaten path to his door." This has been the case in Rev. Robinson's long climb to the top of the gospel ladder.

Rev. Robinson's *Sings Inspirational Hymns,* his latest album contains many of the songs which embodies the essence of the black struggle in our nation. Negro spirituals and gospel music were born in the dark days of bondage amidst the trials and tribulations. The pathos and enrapturing thrust of gospel music represented yearnings of hope rather than cries of despair. Its eternal harmonies enable people to endure the unspeakable horrors of slavery, the indignity of racial segregation and discrimination and the frustration of being left out of the doors of opportunity merely because of the color of their skins.

After reconstruction and the turn of the century, there appeared to be little to give cause for hope. Black Americans were relegated to the ghettos of New Orleans, Memphis, St. Louis, Atlanta, Dallas, Houston, New York, Philadelphia and cities around the nation; or they were sharecroppers and tenant farmers living in shacks and shantytowns in rural America. Black Americans saw everywhere they went signs saying, "white only." They witnessed their young men marching off to fight in distant shores of another country in order to make the "world safe for democracy." Black Americans did not become despondent, rather they turned inward and looked heaven-ward, thereby transforming devastating despair into choruses of hope. With this faith, black Americans cried out in the words of the hymnologist John Newton:

"Amazing grace how sweet the sound
That saved a wretch like me;
I once was lost but now I'm found
Was blind but now I see."

And without a thought or hesitation inspite of the adverse conditions which aflicted them, they rushed on to the last verse:

The Lord has promised good to me
His word my hope secure;
He will my shield and portion be
As long as life endures.

Black Americans banished like John on the isle of Patmos, looked beyond their immediated circumstances and cried out in the words of Thomas Hastings:

Rock of Ages cleft for me
Let me hide myself in Thee.

Rev. Robinson has performed at Carnegie Hall in New York, Constitutional Hall in Washington, D.C., performed with the North Carolina Symphony Orchestra at a benefit for Shaw University. He has travelled all over America and around the world sharing his rich talents in gospel.

Dr. Benjamin L. Hooks
President N.A.A.C.P.

We acknowledge with appreciation and gratitude our thanks to Betsy Baen of Stix Baer & Fuller Portrait Gallery who took the picture for the album cover.

ALBUM COVER DESIGN: Jim Leonard, Penns Grove, N.J.

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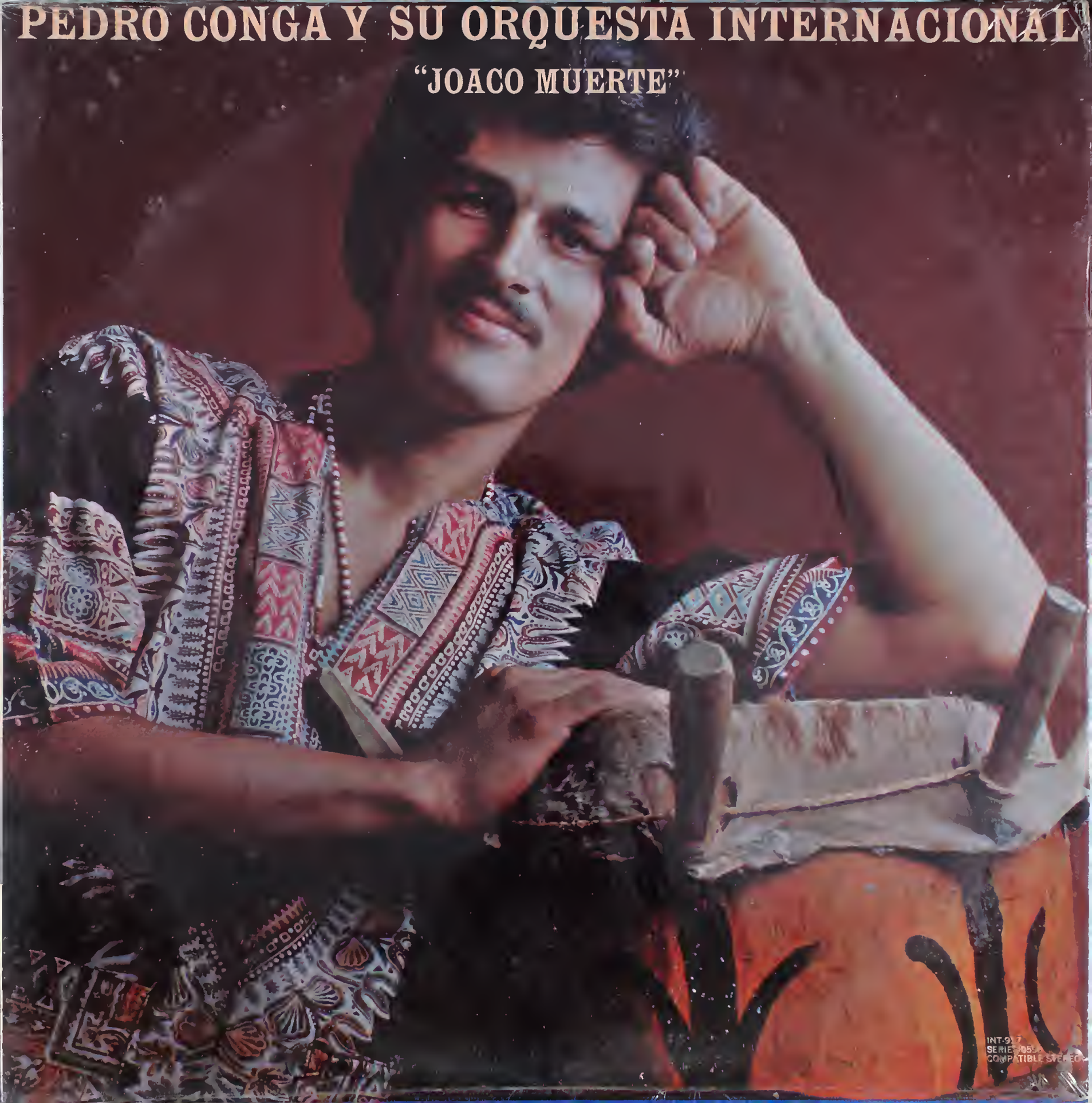
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Oct 19 1983

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL

"JOACO MUERTE"



INT-9[illegible]
SERIE [illegible]
COMPATIBLE STEREO

INT-917

SIDE A
JOACO MUERTE
TIMBILLA
DICE MATIAS
MELAO DE CANA

SIDE B
TOMA MI CORAZON
TAMBORILERO
PUERTO RICO
CON UN AMOR SE BORRA OTRO AMOR



Produced by: Jorge Millet & Rafael Viera

Arrangements by: Luis Diez, except "Joaco Muerte", "Timbilla", "Dice Matias" arranged by Jorge Millet

Personnel

Pedro "Conga" Lopez	— conge & leedar
Elias Lopez	— 1st trumpet
Hector Rivera	— 2nd trumpet
Eufrecio Ortiz	— 3rd trumpet
Roberto Cruz	— trombone
Bienvenido Lugo	— timbales
Raymond Gonzalez	— bongo
Wilfredo Rodriguez	— piano
Jose Castro Delgedo	— baas
Hector Veneros	— tenor aex & flute
Silvestre Ayale	— vocals
Elliot Romero	— percussion & coro
Andy Montanez	— coro

Recorded at Echo Sound & Televicentro Sound, Inc., Sen Juan, Puerto Rico
Recording Directors: Jorge Millet & Elies Lopez
Mixed et Le Tierra Sound Studios, New York City
Mixing Director: Louie Ramirez
Mixing Engineer: Irv Greenbaum
Photography by: Candido Ortiz
Album Design by: Pem Lessero

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Mike

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℗ 1986

she's so insane
rocky top
sing through bread
drugs
the world may
not like me

havin' a party
dog fashion
get up get down
sometimes good guys
don't wear white
f**k everybody

MIKE,
THANKS FOR
YOUR SUPPORT
SCOTT

To Mike & Dave
Peace ♥
Rey

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SHE'S SO INSANE
(M. Fitzgerald)

My baby's like a flame
With a pretty face
Warming up my heart
Like a fireplace
But sometimes the flame
Just burns right out of control
She's a hell of a woman
One of a kind
But sometimes she acts like
She's out of her mind
And sometimes she thrills me
Down to my very soul
CHORUS:
She's so insane
She's got a fever on her brain
My baby's so crazy
But she sure is good to me

One day she'll be
Sweet and gentle
Next day so temperamental
I'll wonder if she's
Really on my side
All day we may fuss and fight
Turn around, make love all night
She never fails
To keep me satisfied
CHORUS:
She's so insane
She's got a demon runnin' 'round
In her brain
My baby's so crazy
But she sure is good to me

She's everything a man could want
Provocative, yet nonchalant
She's so demure, she's photogenic
The girl can't help it
'Cause she's schizophrenic

She buys me clothes
And keeps me fed
Without her sweet love
I'd be as good as dead
But sometimes I think
She's the devil in disguise
If I could only figure her out
But she makes it a point
To keep me filled with doubt
And she always has that
Burning look in her eyes
CHORUS

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HAVIN' A PARTY (M. Fitzgerald)

We're havin' a party
A gala affair
All of your idols
Are gonna be there
Hollywood kingpins
And fashion queens
And faces you see
In magazines
Yes, we're havin' a party
I'm so excited
Havin' a party
I'm just delighted

Out on the patio
Where the air is so cool
Playin' the stereo
By the swimmin' pool
Dancin' and drinkin'
And carryin' on
We're gonna boogie
Til the break of dawn
Yes, I'm havin' a party
I'm just delighted
(Tell you why)
I'm havin' a party
And you're not invited

Remember when you played the VIP
And all the rotten things
You said about me
Well you now just what I'm gonna do
I'm gonna give it all back to you
We'll be serving
The finest champagne
And don't you forget
Caviar and cocaine
The beat-looking ladies
That money can buy
It's all guaranteed
To keep us satisfied

Yes, we're havin' a party
I'm so excited
Havin' a party
You're not invited
Na you're not invited

You never invited me to yours
Go on, get out

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ROCKY TOP (B. Bryant-F. Bryant)

Wish that I was on old Rocky Top
Down in the Tennessee hills
Ain't no smoggy smoke on Rocky Top
Ain't no telephone bills
Once I had a girl on Rocky Top
Half bear and the other half cat
Wild as a mink and sweet as soda pop
I still think about that
CHORUS:
Rocky Top, you'll always be
Home, sweet home to me
Good old Rocky Top
Rocky Top, Tennessee
Rocky Top, Tennessee

Once two strangers climbed old Rocky Top
Lookin' for the moonshine still
Strangers ain't come down from Rocky Top
I reckon they never will
Corn won't grow at all on Rocky Top
Ground's too rocky by far
That's why all the folks on Rocky Top
Get their corn from a jar
CHORUS

I've had years of cramped-up city life
Livin' like a duck in a pen
All I can say is it's a pity life
Can't be simple again
CHORUS

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DOG FASHION (M. Fitzgerald)

It's a world full of fakers
Plastic idols and image-makers
Where the real thing
Is seldom if ever seen
For a professional commission
You can buy respect and recognition
And be just another cog
In the machine, of

Dog fashion
Take me for a walk
Dog fashion
Just once around the block
Dog fashion
How about a treat
I wanna watch 'em wag their tails
Like a bitch in heat

Where did I go wrong
Guess I don't belong
Why won't they let me have a chance
Every dog has his day
My mother used to say
But mama never told me
Dogs could dance

Dog fashion
Watch me do a trick
Dog fashion
I'll even fetch the stick
Dog fashion
Howling in the night
They say that my bark is
Much worse than my bite

Oot down
Now get back up
Roll over
Play dead
Go fetch
Beg, baby, beg

Dog fashion
It's a national passion

So away we go
Let's get on with the show
A second-rate talent next to none
She's all the latest rage
Star of screen and stage
Without a single gimmick
Left undone

Dog fashion
Turn it up real loud
Dog fashion
Pavlov would be proud
Dog fashion
Stimulate my brain
This dog-eat-dog business
Is driving me insane

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SING THROUGH BREAD
(D. Roberts)

When I was a young boy
My mama pulled me off
To the side one day
When I was a young boy
My mama said,
Have you ever thought
What it would be like
To sing through bread?
Just to pick up a
Big fat slice of Merita
And stick it on your face
And sing through it
At the top of your lungs
Like this,
CHORUS:
I wanna sing through bread
I wanna sing through bread
(Don't you?)

When I was a young boy
The police would frequently
Pull me off to the side of the road
When I was a young boy
The cops would say, to me,
Why are you driving your car
Covering your face
With pieces of bread?
David, why are you doing that
You're covering your face
With bread, David
We don't allow that
Around here, David
CHORUS

When I was a young boy
The local minister
Would come to me and say,
David, I need to pray for you, son
When I was a young boy
The preacher said:
Why are you covering
Those graves, David
With pieces of bread?
You just lay 'em all across
In a perfect square
And sometimes you spell your name out

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DRUGS (M. Fitzgerald)

If you wanna fall down
Down on the ground
Do drugs
Act real dumb, be a skid row bum
With drugs
CHORUS:
It's your life, It's your life
It's your life
Drugs

Get lots of jail
In the county jail
With drugs
Go to bed and wake up dead
Do drugs
CHORUS

Go to bed and wake up dead
Do drugs
Set your face on fire
Like Richard Pryor
With drugs
CHORUS

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THE WORLD MAY NOT LIKE ME
(M. Fitzgerald)

I used to worry about
What people thought about me
Now I couldn't care less
As you can plainly see
They said I was stupid
They said I was strange
Well, maybe I am
But I'll never change
CHORUS,
The world may not like me
But that's OK
There's only one thing
I've got to say,
Fuck everybody
Yeah, fuck everybody

They talked about me
A bunch of dirty lies
And then they laughed at me
Til they made me cry
But now they can all
Just kiss my ass
'Cause I found myself
And I'm such a gas
CHORUS

I went the sideman route
Lord knows how I tried
I kissed a lot of ass
And I lost a lot of pride
No matter how much you give
They're never satisfied
The only way to please 'em
Is to commit suicide

They slandered my name
They said I was a fool
But they were just jealous
Because I'm so fucking cool
I'm ahead of my time
I'm a Renaissance man
If I make you look bad
I don't give a damn
CHORUS

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GET UP GET DOWN
(M. Fitzgerald-J. Craves)

You call me up
On the telephone
Tell me you love me
And you want to come home
Well, you can plead
Til your face turns blue
But you can't have your cake, honey
And eat it, too (So, come on)
CHORUS:
Get up get down
On your knees
Get up get down
And say please

You left me stranded
Out in the dirt
Left me broken
And you left me hurt
Now you tell me
That you love me true
Well, come on over here, baby
And show me how much you do
CHORUS

Call it vengeance, honey
You can call it spite
You ran around
Kept me up all night
Now you gotta learn
How to treat a man right

Once there was a time
When you pushed me around
But tables have turned
Now I'm up and you're down
You wanted it all
You got nothing instead
Got to give a little
If you wanna get ahead
CHORUS

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SOMETIMES GOOD GUYS DON'T WEAR WHITE
(Ed Cobb)

I'm a poor boy born in the rubble
Some say my manners aint the best
Some of my friends
They get in little trouble
Some say I'm no better than the rest
CHORUS:
But tell your mama and your papa
Sometimes good guys don't wear white

Every day, baby, I work hard
And it's true at night
I spend a restless time
But all those rich kids
And all that lazy money
Can't hold a candle to my eyes
CHORUS

Good guys, bad guys
Which is which
The white-collar worker
Or the digger in the ditch
And who's to say
Who's the better man
Well, I've always done the best I can

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FUCK EVERYBODY (M. Fitzgerald)

8 Depart from me, all ye workers of iniquity; for the LORD hath heard the voice of my weeping.

CREDITS, etc.

A JOINT VENTURES, LTD. Production

Produced & arranged by M. Fitzgerald
Associate Producer/Engineer:
Scott Sisson
Executive Producer: Raoul

Recorded & mixed on the Low Overhead
Mobile Unit
Mastered by Mike Fuller at Criteria

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PERSONNEL

She's So Insane:
Mike Angelo-- lead & BG vcls, rhythm & lead gtr, acouetic gtr, handclaps
Scott Sieson-- drums, BC vcle, claps
Alan ("Animal") Close-- baee

Rocky Top:
Mike Angelo-- lead & BG vcle, rhythm & lead gtr, baee, harmonica
Scott Sieeon-- drums, BG vcle

Sing Through Bread:
Mike Angelo-- lead & BG vcls, rhythm & lead guitars, acoustic gtr, slide gtr, organ
Dave Roberts-- rhythm gtr, BG vcle, raga lead, maniacal raving
Alan Close-- bass, BC vcls
Scott Sisson-- drums, BC vcls
The Bread Boys-- BG vocals

Drugs:
Mike Angelo-- lead & BC vcls, lead & rhythm gtr, harmonica, percussion
Alan Close-- bass
Scott Sisson-- drums, percussion, BG vcls

The World May Not Like Me:
Mike Angelo-- lead & BC vocals, gtr, piano
Andy ("Rex") King: bass, BC vcls
Scott Sisson-- drums, BC vcls

Havin' a Party:
Mike Angelo-- lead & BC vcls, rhythm & lead gtr
Alan Close-- bass
Scott Sisson-- drums, BG vcls

Dog Fashion:
Mike Angelo-- lead & BC vcls, rhythm & lead gtr, synth, cowbell, dogs
Alan Close-- bass, lead vocal on bridge
Scott Sisson-- drums, dogs

Cet Up Cet Down
Mike Angelo-- lead vcl, rhythm & lead gjr, Farfisa organ
Alan Close-- bass
Scott Sisson-- drums

Sometimes Cood Guys Don't Wear White:
Mike Angelo-- lead vcl, rhythm & lead gtr, bass, harmonica
Scott Sisson-- drums, BC vcls

Fuck Everybody:
Mike Angelo-- lead vcl, gtrs, organ
Andy King-- bass, BC vcls
Scott Sisson-- drums, BC vcls
The Westside Lunatic Fringe--
BC vcls & insanity



Scott, Alan and Mike werming up backstage at the Peppermint Lounge, NYC.

Joe Williams and the Northern Aires



Let Them Talk



Joe Williams and the Northern Aires

THE NORTHERN AIRES—a Gospel group hailing from New York City—organized in 1973 as father and son, consisting of five members who sang God's praises and played their instruments as well.

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Herman Ames

WNJR Radio, Newark, NJ
and B.E.T., Washington, D.C.

MEMBERS and MUSICIANS:
Joe Williams/lead vocal
Lee Cloud/lead vocal
Tyrone Cloud/vocal, bass, drums
Butch Stewart/keyboards
Derek Sutton/vocal, lead guitar
David L. Griffin/rhythm guitar

equipment manager



SIDE ONE

1. **Let Them Talk** - Written by Joe Williams (3:31)
2. **Trust In The Lord** - P.D. (4:06)
3. **Mother's Prayer** - P.D. (3:50)
4. **More Love (Instrumental)** - Joe Williams (3:01)

SIDE TWO

1. **Trouble Don't Last** - Written by Joe Williams (3:50)
2. **Where Jesus Is** - Joe Williams (3:08)
3. **Sweet By And By** - Joe Williams (3:07)
4. **More Love (Vocal Version)** - Joe Williams (2:55)

(All songs published by BMI)

Executive Producer. **HERB REESE**
Directed by **Joe Williams** and **Butch Stewart**
Recorded in New York City, Remixed in Charlotte, NC
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Tibetan Buddhism
The Ritual Orchestra and Chants

Recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh, India
by David Lewiston



EXPLORER SERIES
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Tibetan Buddhism
The Ritual Orchestra and Chants

Rituals of the Drukpa Kagyü Order

Lamas and Monks of Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh, India

The Venerable Khamtul Dongyu Nyima VIII, director

Recorded by David Lewiston

Music plays an integral role in Tantric Buddhism; it is seen as a means for transforming the whole stream of being into illumined awareness. The basic musical concepts and the teachings of Tantric Buddhism originally came to Tibet from India beginning in the 8th century of the Christian era.

The liturgy and music are composed by lamas, or by yogins who live in mountain solitude. They sing spontaneously in their illumined state, and disciples record these compositions in writing or commit them to memory. For group performance, the master first teaches the chants—consisting mainly of free verse or poems—to the monks or disciples, and then the instrumentalists are brought together and taught the orchestral passages. The chanting is conducted by the ūzay (master of liturgy) while the *lopon* (chief instructor) supervises the ensemble performance of ritual and dance.

In Tibetan music theory, the primordial sound *Ā* is recognized as the source of all sound and speech as well as the substratum of silence. It is an all-pervasive medium through which the inherent unity of all things may be realized, transcending the duality of "I" and "other," good and bad, and the like.

Infinite varieties of sound and speech arise from the primordial *Ā*. The basic sounds with their tonal ranges are *ae* (stressed), *i* (sharp), o (high), and oo (low). The chanting is based upon these pitches. However, for more complex chants as many as twelve pitches may be used. Minor liturgies use only one or two pitches, while major liturgies employ a wider range.

Chanting is recognized as a powerful medium for inward transformation, since it is a dynamic form of meditation. Its character is determined by emotional states, intellectual vision, and by the intended purpose. For instance, a slow, gentle chant is used to pacify the mind's disquiet. A tune with a forceful rhythm, in fast tempo, is used to destroy inborn evils. Some of the pitches sung by male voices are likened to the sound of a celestial dragon, a great waterfall, or the roaring of lions and tigers, while female voices resemble heavenly singers and nightingales. The lowest and highest pitches are said to be identical with a celestial drum, and with the voice of Brahma—the creator of the world, according to ancient Indian mythology.

The Instruments

The ritual orchestra consists of a pair of shawms (*gyaling*), a pair of five-foot-long horns (*buhak*), a pair of longer horns with very large bells (*dungchen*), a pair of conches (*dungkar*), a pair of human thighbone trumpets (*kangling*), two sets of cymbals (*selnyen*), drums (*nga* and *damaru*) and handbells (*drilbu*).

The *gyaling* is the principal melody instrument; it is probably a Tibetan adaptation of the Indian *shahnai*. The *buhak* and *dungchen* provide the bass line of the music. According to tradition, these brass horns were created in the 8th century to welcome the International Buddhist Synod, held at Samye, Tibet's first monastery. Novices usually play the conch, sounding high-pitched sustained notes in unison or else playing a *glissando* that ascends from a low note to a sustained high note. The *kangling*, a trumpet traditionally made from a human thighbone, but also made from brass, is an essential component in Tantric rituals. The leader of the orchestra usually plays a set of cymbals, with which he directs the ensemble. Two types of drum are in regular use. The most common form of the *nga* is a large, shallow, two-headed drum (18-24 inches in diameter, approximately 6 inches thick) held by a long handle attached to the wooden frame; it is struck with an oddly curved drumstick. For Tantric rituals the *damaru* is required. Originally, this drum consisted of two cupolas—the cup-shaped part of the human skull—joined back-to-back and covered with drumskins; gourds may also be used instead of skulls. Attached to the sides of the drums are cords, with pellets at the end. As the drum is rotated rapidly back and forth, the pellets strike the drumheads, giving the instrument its characteristic sound. Traditionally, the *damaru* was the drum of the deity Shiva. The handbell (*drilbu*), which plays a key role in the rituals, is used together with the *dorje*, the ritual scepter, to symholize the union of wisdom and compassion.


Pal Phuntsok Chokorling temple

Khamtul Rinpoche, *selnyen*


ext excerpt from the Mahakala ritual, with music notation


Bubak, radong, dungchen


Drukpa Dhungsey Rinpoche, *damaru & drilbu*


Dungkar


Nga


Gyaling

EXPLORER SERIES nonesuch

photos David Lewiston

Usually, the orchestral interludes mark the end of each section of a *sadhana*—a ritual based upon a Tantra. A typical Mahakala *sadhana* consists of the following sections: invocation of the deity; offerings; prayers and eulogy; invocation to Mahakala as protector; sharing of the merits accumulated by the performance of this ritual. Each of these sections is followed by an instrumental interlude, which gives the participant an opportunity to perform the visualization described in the text. Thus the first section, the invocation, describes the form in which Mahakala is to be visualized, and the actual visualization is performed during the instrumental interlude.

The Monastery

Pal Phuntsok Chokorling is a new monastery which stands in the Tashi Jong Tibetan Crafts Community, in the foothills of the Indian Himalayas. The community consists of about 250 Tibetan refugees —200 lay people and some 50 celibate monks. Here, they are able to follow their religion while preserving their age-old culture and crafts. The successful settlement of the community and the revival of the monastery have been due largely to the abbot, the Venerable Khamtul Dongyu Nyima VIII. He is a revered guru and an accomplished master of sacred art, sculpture, dance, poetry, and chanting: the extremely high calibre of chanting heard here is the direct result of his teaching. Moreover, his leadership of the new community has shown him to be an inspired administrator.

The Drukpa Kagyü, a suh-school of the Kagyü Order, owes its name to the founding of a monastery at Ralung in southern Tibet in the year 1204 by Drogon Tsangpa Gyarey. As construction began, a terrifying thunder was heard, which Tibetans call the voice of *druk*—the celestial dragon. This was considered a highly auspicious sign, and thus the monastery became known as Druk Ralung, and the Order, Drukpa Kagyü.

Side One (27:11)

1. *Padma Sambhava Tsechu Sadhana Invocation* (14:28)

This invocation to Padma Sambhava from the *Tsechu* (service for the 10th day of each Tibetan month) is performed at most Tibetan monasteries. It was composed by Khamtul Kunga Tenzin III in the 16th century. Padma Sambhava was an Indian Tantric meditation master who in the 8th century subdued the demons of shamanic Tibet and made it possible for Buddhism to flourish there.

HUM
Born in the north-west country of Urgyen
In the pollen heart of the lotus
Marvelous the perfection of your attainment
And therefore are you famous as the Lotus Born.
Surrounded by your circle of many dakinis
It is you in whose footsteps I tread.
Give me your blessings and come to me.
From your supremely sacred place
Descend.

2. *Mahakala Sadhana, Dunkye* (12:26)

This ritual is the external invocation from the Mahakala liturgy. In the *Dunkye*, the deity of the liturgy is visualized in front of the practitioner. Mahakala, the "great black lord of transcending awareness," is the wrathful aspect of Chenresig, who personifies Buddha's compassion. Mahakala personifies the aspects of the awakened state of mind that protect the teaching by destroying the manifestations of ego.

Side Two (25:43)

1. *Mahakala Sadhana, Dakye*

During this internal invocation, the practitioner visualizes himself as Mahakala. Like the *Dunkye*, this passage is from the Mahakala *sadhana* composed by the great 16th-century teacher Padma Karpo. He selected the texts (rewriting and clarifying obscure passages), composed the chants and instrumental interludes, and wrote a commentary upon the liturgy.

LOBSANG LHALUNGPA
and DAVID LEWISTON

Cover illustration/Tibetan *t'anka* of Padma Sambhava, photographed by David Lewiston

mastering/Robert C. Ludwig (Masterdisk Corp.) • coordinator/Teresa Sterne • design & art direction/Paula Bisacca
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PVC 101
PVCC 101

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Side One

1 Empire of the senses
2 Hope for the heartbeat
3 Waiting for voices
4 A private view
5 Eros arriving
6 The bride of christ in autumn

Side Two

1 When your dream of perfect beauty comes true
2 Flaming desire
3 Portrait of jan with flowers
4 The crystal escalator in the palace of god department store
5 Echo in her eyes (the lamps of oblivion)
6 The october man

Music and lyrics by Bill Nelson.

All instruments and voices by Bill Nelson with thanks to Bogdan Wiczling for drums on 'The october man' and to Jan Nelson for vibraslap on 'Empire of the senses'.

A Nelson Production for Happytronics Ltd.

Recorded between spring and winter 1981 at Ric-Rac Studios (Leeds), and Rockfield Studios (Monmouth).

The material on this album constitutes approximately half of the total recordings made at various intervals between April and November 1981. The remainder will hopefully appear in various forms throughout the coming months.

Bill Nelson 1982

Cocteau

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BILL NELSON

Engineered by Ted Sharp, Pat Moran, John Leckie, Mick Robson and Bill Nelson mastered by Ray Staff and Bill Nelson at Trident Studios, (London)

Cover concept by David Claridge/Bill Nelson

Cover photographs by Sheila Rock

Siva Nataraja (lord of the dance) 10th century a d

Many thanks to the Victoria and Albert Museum for their kind help

For details of the Bill Nelson club magazine, releases and merchandising send SAE to, Bill Nelson, P O 134A, Thames Ditton, Surrey.

PVC 101 (A B)

EMPIRE OF THE SENSES

Fools desire the things forbidden us . .
of this rule we are all prisoners
in the empire of the senses . . .
in the empire of the senses . . .
is there life beyond the curtain?
all these things are so uncertain . .
in the empire of the senses.
in the empire of the senses . . .
break the rule of outside stimulus . .
storm the gates and free the prisoner . .
from the empire of the senses,
from the empire of the senses . .

HOPE FOR THE HEARTBEAT

Kisses on wings or the lure of destiny,
love over sex over lust over ecstasy,
tender or brittle, take your chance,
come to your senses, enter the trance .
hope for the heartbeat . . .
hope for the heartbeat . .
here is a rumour I have heard,
you believe in your past like a weeping bird,
well, here we stand on the naked edge.
the view from here really takes my breath away
hope for the heartbeat . .
hope for the heartbeat . .
girl with the mouth of microphone.
you kiss my lips and I kiss your chrome.
sleep is the key to another world,
the things I dream nearly blow my mind away
hope for the heartbeat . .
hope for the heartbeat . .

A PRIVATE VIEW

I've been walking in the rain,
I've been swimming through the air again,
I've been floating in the blue,
I've been coming to my own rescue
I take another brief dip in the indifference of fools,
I see a whole new me,
I see a whole new you . .
I've been glowing in the dark . .
I've been fooling with a naked flame . .
I've been quoting this and that,
I've been talking in my sleep again .
Is this the nature of the beast?
am I the creature you pursue?
is this for general release?
or just a private view . . . .?
I've been spinning like a top,
I've been changing my tune,
I've been skating on thin ice,
I've been making heaven's rendevouz
I've been thinking about me and you . .
I've been thinking about me.
I've been thinking about me and you . .
I take another brief dip
in the indifference of fools . .
I see a whole new me,
I see a whole new you . .
is this the nature of the beast?
am I the creature you pursue?
is this for general release?
or just a private view . . ?

EROS ARRIVING

Curtains are closing
over my windows,
waiting for someone
who knows where the time goes
this time it's working,
bodies undercover . .
every moment
belongs to another . .
here without warning,
the end of my tether . .
I watch from the doorway,
some things take forever . .
curtains are closing
over my windows,
waiting for someone
who knows where the time goes . .
this time it's working,
bodies uncover,
every moment
belongs to another . .
eros arriving

FLAMING DESIRE

Flaming desire, flaming desire,
open your heart to my flaming desire,
Love turns to lust, ice into fire,
open your heart to my flaming desire
How quickly, how quickly desire returns,
I open your hand and the weapon still burns,
hold me and turn me in circles again,
dance in the space between pleasure and pain,
flaming desire, flaming desire,
open your heart to my flaming desire,
love turns to lust, ice into fire,
open your heart to my flaming desire . .
sea creature/sex creature, woman in love,
a slip of the tongue
or the hand in the glove,
kiss me and wound me
again and again,
faster than beauty
our beast is unchained . .
flaming desire, flaming desire,
open your heart to my flaming desire
love turns to lust, ice into fire,
open your heart to my flaming desire

THE CRYSTAL ESCALATOR IN THE PALACE OF GOD DEPARTMENT STORE

We were riding the escalator
in a dream department store,
all around us things were changing
in our dream department store . . .
we were riding the escalator
in a dream department store,
stay awhile, stay forever,
in our dream department store . . .

THE OCTOBER MAN

I am the october man,
I dream of many things,
this is my desire
this melancholia,
this lace of golden wings,
isolation . .
I am the october man,
I live for no-one.
this is my damnation . .
I dream of many things,
the rape of angels,
transformation . .
this odour of desire,
these fumes of funeral fire,
this is my celebration,
I am the october man,
I dream of many things,
this is my desire . . .

LA BELLE ET LA BÊTE

"LA BELLE ET LA BETE"
(Beauty And The Beast)

Music composed and played by Bill Nelson for the Yorkshire Actors Company production of Jean Cocteau's Classic Film

SIDE ONE

1 OVERTURE
2 THE FAMILY
3 SISTERS AND SEDAN CHAIRS
4 IN THE FOREST OF STORMS
5 THE CASTLE
A THE GATES
B THE CORRIDOR
C THE GREAT HALL
D DREAMS (THE MERCHANT SLEEPS)
E FEAR (THE MERCHANT WAKES)
6 THE ROSE AND THE BEAST
7 MAGNIFICENT (THE WHITE HORSE)
8 BEAUTY ENTERS THE CASTLE
A THE DOOR
B THE MIRROR
C CANDELABRA AND GARGOYLES
9 BEAUTY AND THE BEAST

SIDE TWO

1 TRANSITION NO. 1
2 TRANSITION NO. 2
3 THE HUNT
4 THE GIFT
5 THE GARDEN
6 TRANSITION NO. 3
7 TRANSITION NO. 4
8 THE TRAGEDY
9 TRANSITION NO. 5
10 THE ENCHANTED GLOVE
11 TEARS AS DIAMONDS (THE GIFT REVERSES)
12 THE BEAST IN SOLITUDE
13 THE RETURN OF MAGNIFICENT
14 TRANSITION NO. 6 (THE JOURNEY)
15 THE PAVILION OF DIANA
16 TRANSFORMATION NO. 1
17 TRANSFORMATION NO. 2
18 THE FINAL CURTAIN

TECHNICAL SPECIFICATION

Written, played and recorded by Bill Nelson at The Echo Observatory, Yorkshire, January, 1982.

Tape Recorders used were
One Fostex A8 Quarter inch eight track
One Revox B77 Stereo master machine

Mixing Desk and Monitoring
One Fostex Model 350 eight channel desk
One Rotel RX152 Mk II Tuner/Amplifier
One Pair of Tannoy Little Red Monitor Speakers

Outboard Equipment comprised
One Fostex Model 3050 Digital Delay Unit
One Eventide Model 910 Harmoniser
One Marshall Time Modulator
One M.X.R. Phase 100

Instruments played were:
One Casio MT 30 Polyphonic Keyboard
One Casio V.L. Tone (V L-1) Synthesiser
One Mini-Moog Synthesiser
One A.R.P. Omni String Machine
One set of Bergerault Manmbes
One Chordharp
One Roland T R 808 Drum Machine

Instrument Amplification.
One Roland Jazz Chorus Amplifier

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Bill Nelson
P.O. 134A, Thames Ditton, Surrey

'LA BELLE ET LA BETE', (Beauty and the Beast), is the second of my instrumental compositions for the Yorkshire Actors Company. It was recorded during the early part of 1982 at my home studio, 'The Echo Observatory', in Yorkshire. Part of the cost of its recording was met by an Arts Council grant.

Beauty and the Beast is reasonably well known as a fairy tale. It was written by Mme. Le Prince de Beaumont during the 18th Century and eventually became the inspiration for one of Jean Cocteau's greatest films. Made between August 1945 and June 1946, the film itself is a cinematic jewel, rich with beautiful images and executed with dazzling skill and precision. Cocteau was an alchemist amongst artists and the bitter-sweet irony of Beauty and the Beast was perfectly suited to his poetic vision.

The Yorkshire Actors Company, under the direction of Andy Winters, have transformed this cinematic tour-de-force into a densely enigmatic stage production. Although performed without recourse to filmic tricks, sets or elaborate lighting, the play manages to convey the conflicts and contrasts between the 'other wordliness' of the Beast's castle and the squalidness of Beauty's family life. The result is a kind of 'human cinema' where gesture, dialogue and music alone replace the elaborate mechanics of the film world.

Creating the music for the stage production posed several problems. My previous work for the Yorkshire Actors Company, 'Das Kabinet' (The Cabinet of Doctor Caligari), involved a kind of aural expressionism, all angles and dark shadows, in keeping with that production's stylised acting techniques. The romantic nature of Beauty and the Beast, however, demanded a softer approach, something more akin to impressionism. Also, being something of a Cocteau devotee, I was dangerously familiar with George Auric's wonderful score for the original film. As with 'Das Kabinet', I had a somewhat limited period of time in which to complete the work and an equally limited amount of equipment with which to record it. In direct contrast to my more mainstream recordings, the techniques employed here are relatively simple although this 'simplicity' in itself serves no other purpose than to capture unawares the essence of poetry.

Within the finished music can be found references to George Auric in the use of simulated snare drum rolls, to György Ligeti for the montage of chord and choral effects, and to Erik Satie for his oblique harmony and purity of line. Hopefully, these influences are absorbed naturally into the overall framework, providing both a personal tribute and a key of reference for the discerning listener. The composition also makes extensive use of various 'natural' sounds which help to establish a sense of 'place' and 'time' within several of the pieces.

It seems that my work, by necessity, relies on intuition and inspiration for its effect rather than an academic exploitation of technique and for this reason there is much that could be considered 'untutored' about the construction of 'La Belle et la Bete'. Nevertheless, I believe that the work embodies at its core a poetic 'rightness', ultimately transcending such considerations.

As an aid to those unfamiliar with the story, I have included a brief scenario for each piece of music. I hope you have as much pleasure listening to it as I had creating it.

Bill Nelson

March 1982

SCENARIO

'OVERTURE'
Though not strictly an overture in the traditional sense, this opening piece serves to focus the audience's attention on the stage prior to the appearance of the actors. It employs some of the tape montage techniques used in the later castle sequences as well as 'found' sounds such as industrial looms and motors. These latter devices are intended to parallel George Auric's use of the snare drum roll in the original score for Cocteau's film.

'THE FAMILY'
At this point the actors appear on stage for the first time. They present a tableaux of Beauty's family, set in the house of her merchant father. Beauty has two somewhat spiteful sisters, Adelaide and Felicie, one brother, whose name is Ludovic, and a rather arrogant boyfriend by the name of Avenant. In both the film and the stage production, Avenant, the Beast *and* the Prince at the end of the story, are all played by the same actor.

'SISTERS AND SEDAN CHAIRS'
Beauty's sisters pick their way through the squalor of the yard outside the merchant's house to wake the servant boys who must carry them on a short journey in two ornate sedan chairs. The four boys, ridiculously out of step with each other, give the sisters an uncomfortable ride to their destination.

'IN THE FOREST OF STORMS'
Just prior to this sequence, we learn that one of the merchant's ships has arrived at the harbour bringing him new found wealth. People of fashion who had previously ignored him again make their calls. Felicie and Adelaide clamour for dresses and jewels whilst Ludovic borrows money from a moneylender in anticipation of the riches to come. As her father rides away to the harbour, Beauty asks only for the gift of a rose . . the sisters are scornful of this request.

Upon reaching the harbour, the merchant learns that his creditors have got there first, seizing both ships and goods. The merchant, now penniless, attempts to ride back home through the dense forest, even though night has fallen and a storm is about to break . .

'THE CASTLE'
Soon the merchant is hopelessly lost in the forest. Suddenly, the branches of the nearby trees part and there, in a clearing, is a fabulous Gothic castle. He dismounts . . .

Part A 'THE GATES'
Unaided by mortal hands, the immense gates of the castle swing wide. The merchant mounts the wide stone steps leading to the castle door.

Part B 'THE CORRIDOR'
Cautiously, the merchant enters the castle. He finds himself in a long corridor where candles, held by human arms emerging from the walls, light of their own accord to show the way ahead. Disembodied voices call his daughter's name . . .

Part C 'THE GREAT HALL'
At the end of the corridor the merchant finds a huge hall where a fire is blazing and a table is laid for dinner. Alone in the room, except for several statues whose heads seem to turn to watch his every move, the merchant sits at the table to eat.

Part D 'DREAMS' (The merchant sleeps).
After eating and drinking, the merchant falls into a deep sleep. The hall clock strikes 5 a.m . . .

Part E 'FEAR' (The merchant wakes).
Startled by the growl of a strange beast coming from somewhere outside the castle, the merchant wakes and panics. Leaving the hall, he runs back down the corridor and out into the grounds where, above the noise of the insects, the sounds of a powerful animal can be heard in the undergrowth.

'THE ROSE AND THE BEAST'
Attempting to flee the castle grounds, the merchant passes a rose bush. At its centre is a perfectly formed rose. Remembering Beauty's request, he leans over and plucks it. At that moment, the Beast steps out from the undergrowth and confronts the merchant. The Beast is a supernatural creature who looks, in dress and stature, like a great nobleman, except that his hands and face are those of a beast of prey . . . The merchant's heart pounds with fear as the Beast informs him that he must send Beauty to the castle as a penance for stealing the rose. Failure to do this will result in the merchant's death. The Beast then brings a white stallion from the castle's stable. The stallion's name is 'Magnificent'.

The Beast tells the merchant that the stallion will carry him home but he must promise to return the horse, with his daughter on its back, to the castle where Beauty must then remain for the rest of her life . . .

'MAGNIFICENT' (The White Horse).
The merchant reaches home and tells his family the sad news. Beauty volunteers to go to the Beast in order to save her father's life. Although he forbids this, she slips out of the house and climbs onto Magnificent, who gallops off with her into the forest.

'BEAUTY ARRIVES AT THE CASTLE'
Eventually, Magnificent arrives at the Beast's castle where Beauty dismounts and enters the gates.

Part A 'THE DOOR'
At the end of the castle's mysterious corridors is the door to Beauty's new room . . . She cautiously enters . . .

Part B 'THE MIRROR'
In the room is a magic mirror. As Beauty looks into it, her clothes are transformed into the robes of a princess.

Part C 'CANDELABRA AND GARGOYLES'
The enchanted candelabra spin around Beauty in a mock dance. Stone gargoyles look down from the walls and leer at her new clothes . . .

'BEAUTY AND THE BEAST'
Beauty is suddenly confronted by the Beast. She faints. The Beast picks her up and majestically carries her to a bed whose sheets roll back of their own accord. After laying her down, he prowls the room, watching and waiting for her to regain consciousness.

'TRANSITION NO. 1'
Beauty revives. The Beast says he will meet with her again tomorrow at dinner in the great hall. He exits. Night turns into day and day into night. The hall clock chimes . . .

'TRANSITION NO. 2
At dinner, the Beast tells Beauty that she must remain at the castle until such time as she falls in love with him. She replies that she could never fall in love with such a hideous creature. Deeply offended, the Beast leaves the great hall.

'THE HUNT'
Whilst wandering in the castle grounds, Beauty comes across the Beast hunting a young deer. Unknown to the Beast, she hides in the bushes and witnesses the chase and eventual slaughter of the deer. The Beast tears at the flesh with his bare hands. Partly exalted, partly disgusted by his own savage instincts, he wanders off in search of Beauty . . .

'THE GIFT'
Beauty hurries back to her room in the castle where she finds the Beast looking for her. Surprised by her entry, the Beast says that he has brought Beauty a gift. With a sweep of his hand, he magically conjures up a pearl necklace out of thin air . .

'THE GARDEN'
Time has passed and Beauty's heart has softened somewhat towards the Beast. They walk in conversation together through the castle's lush garden. It is a summer evening. Sad birds sing in ancient trees. The air is heavy with perfume. Beauty scoops water from the stream and allows the Beast to drink from her hands as a dog would from a bowl. The Beast is humbled by this gesture . . This is perhaps the most tender moment between the two of them that we will witness.

'TRANSITION NO. 3'
As the days go by, and despite her growing fondness for the Beast, Beauty misses her family more and more. That night, at dinner in the great hall, she chastises the Beast for being late.

'TRANSITION NO. 4
The Beast asks Beauty if she has a boyfriend back at home. Beauty replies that she has. When the Beast asks his name and Beauty replies 'Avenant', the Beast appears to be mortally wounded and runs from the great hall in anguish . .

'THE TRAGEDY'
By means of the magic mirror, Beauty sees that her father has become seriously ill. His financial position is even worse . .

'TRANSITION NO. 5'
Back at the merchant's house, the moneylender is heartlessly stripping every room of its contents. Ludovic and Avenant get into an argument with him which turns into violence. There is a struggle and the moneylender is knocked unconscious. Ludovic steals the moneylender's pocketwatch from his waistcoat. Time moves on. Meanwhile . . .

'THE ENCHANTED GLOVE'
At the castle, Beauty explains the situation to the Beast and begs him to let her visit her dying father. The Beast, touched by her concern, agrees to let her go provided she returns to the castle within eight days. To show his trust in Beauty he explains that he owns several magical objects which are the ultimate source of his power. He presents her with an enchanted glove which will take her wherever she wishes, and a golden key which will open the Pavilion of Diana. The Pavilion of Diana is located within the castle grounds and contains treasures which no-one must touch, neither he nor she until his death. Beauty then dons the enchanted glove and is magically transported from the castle to her father's house where he lays seriously ill . .

'TEARS AS DIAMONDS' (The Gift reverses).
At home, Beauty is moved to tears by her father's sad fate. Her tears are supernaturally transformed into diamonds which she gives to her father. Her two sisters, bitterly jealous of her by this time, trick her into staying at home so that they can steal the Beast's golden key from her. Beauty gives the sisters her pearl necklace but it turns into rope as soon as they touch it.

'THE BEAST IN SOLITUDE'
The Best paces the corridors of the castle, desperate for Beauty's return.

'THE RETURN OF MAGNIFICENT'
Able to bear his solitude no longer, the Beast sends Magnificent to Beauty's home to bring her back to him. However, Ludovic and Avenant, who by this time possess the stolen key, decide to return on the horse in Beauty's place, and rob the Pavilion of Diana of the Beast's treasure . . .

'TRANSITION NO. 6' (The Journey)
Beauty grows concerned for the Beast. She looks into the magic mirror which shows her that he is dying because of her failure to return to the castle. Donning the enchanted glove once more, she makes another magical journey . .

'THE PAVILION OF DIANA'
Meanwhile, Ludovic and Avenant have arrived at the castle and located the Pavilion of Diana. After breaking its glass roof, Avenant lowers himself down to reach the treasure. The statue of the goddess Diana beneath him comes to life and shoots an arrow into his back. He falls . .

'TRANSFORMATION NO. 1'
Dead leaves blow madly through the Pavilion of Diana and around the body of Avenant, whose features slowly transform into those of the Beast . . .

'TRANSFORMATION NO. 2'
By this time, Beauty has arrived at the castle. She locates the Beast who is lying by the stream in the garden. He is dying. As Beauty's tears fall on him he is magically transformed into a prince.

'THE FINAL CURTAIN'
The prince asks Beauty to come away with him and be his wife. Beauty stares at this stranger in a state of shock, totally unsure of her feelings towards him. The prince, acting as if they were lovers, puts his arm around her and leads her away from the scene. Beauty refuses to look the prince in the eyes but stares longingly at the spot where the Beast had lain dying. As they slowly fade into the distance, wedding bells turn into funeral bells . . .


MAN OF THE LIGHT
ZBIGNIEW SEIFERT
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ZBIGNIEW SEIFERT
MAN OF THE LIGHT

Zbigniew Seifert	**violin**
Joachim Kuhn	**acoustic piano**
Cecil McBee	**bass**
Billy Hart	**drums**
Jasper van't Hof	**electric piano and organ (on B, 2 only)**

Side I

CITY OF SPRING (Abigniew Seifert) 6'37
MAN OF THE LIGHT (Zbigniew Seifert, Edition Swington) Dedicated to McCoy Tyner 9'45
STILLNESS (Zbigniew Seifert/ Cecil McBee) Duo Zbigniew, violin — Cecil, bass 5'00

Side II

TURBULENT PLOVER (Zbigniew Seifert, Edition Swington) 7'27
LOVE IN THE GARDEN (Zbigniew Seifert, Keytone Music) Duo Zbigniew, violin — Jasper van't Hof, electric piano and organ. 6'12
CORAL (Zbigniew Seifert, Edition Swington) Dedicated to my violin teacher, Prof. Stanislaw Tawroszewicz. 6'54

Joachim Kuhn appears by courtesy of Atlantic Records


Zbigniew Seifert


Billy Hart


Joachim Kuhn


Cecil McBee


Jasper van't Hof

ZBIGNIEW SEIFERT

Two quotes as a beginning – one about Zbigniew Seifert, the other by him McCoy Tyner, during the Berlin Jazz Festival of 1976: "I am grateful to you for introducing me to Zbigniew and glad that he played his tapes for me. I've never heard such a violinist before."

And Zbigniew Seifert himself: "What I play on the violin, I imagine being produced by the saxophone. I admire Coltrane and try to play as he would if his instrument were the violin. That's probably the reason that I avoid playing my instrument in the usual way, with all the well known effects. As far as I'm concerned, I follow the path taken by Coltrane."

The musicians themselves have known it for a long time. Zbigniew Seifert is the next great violinist on the jazz scene.

Seifert, born in Cracow, Poland in 1946 was introduced to West Europe at first through the Berlin Jazz Festival 1969 where he performed as a member of the Tomasz Stanko Oumtet. That was the beginning of a great career that led to recording sessions and concerts with a host of top musicians: Hans Kolter, Joachim Kuhn, Michal Urbaniak, Philip Catherine, Volker Kriegel, Chris Hinze, Albert Mangelsdorff, Jasper van t'Hof, Charlie Manano, Wolfgang Dauner, Mike Gibbs, and at the Monterey Festival of 1976, with John Lewis and Richard Davis.

Seifert: "When I studied music at home in Cracow, Poland, the violin was my main instrument. But at that time I only played classical music – much of the Romantic, Russian and Polish composers of the nineteenth century. And then there was Bach: for me, he was a Romantic. Not from a stylistic point of view, but from the way I felt his music. Of course, I could play Tchaikovsky's Violin Concerto. That's why I have no technical problems at all. It was more of a problem to transpose the jazz experience, jazz articulation, and jazz improvisation to the violin.

My introduction to jazz was actually an accident. I imagined that it would be easier to get to know girls if I played jazz. But after only half a year, I already knew that I was hooked and would stick with it. I actually only took my state exams on the violin to please my Mother. The first jazz concert that I ever heard was by Eje Thelin, the Swedish trombonist, in Cracow. The first jazz record that I ever owned was Coltrane's "Blue Train". Both were great influences. I've always looked for the meaning in jazz, which really exists only in Coltrane's music. And I still search for it today.

The first group I belonged to was that of Tomasz Stanko, the Polish trumpeter. From him I learned how to produce free music – not only in the jazz sense but improvised, collective free music. It was an uncanny, lyric kind of music – Slavic, Romantic – that was our specialty.

When I came to the West, Joachim Kuhn helped me tremendously, and not only musically. He gave me an awareness of myself. I had already heard him in Warsaw when I was sixteen or seventeen. Joachim comes from East Germany, and East German musicians can perform a great deal in Poland."

Zbigniew had a special success at the annual concert of the Donaueschingen Music Festival in October, 1976, when he played unaccompanied duos with Albert Mangelsdorff. Mangelsdorff at that time: "The intuition of Zbigniew is wonderful. Among all the musicians I can think of, he's the one to whom I can best relate at this time."

A few months later, in the beginning of 1977, came his first recording session in the USA. It was produced for Capitol by Chris Hinze and John Lee and used a huge orchestra which included some of the very top New York musicians, including some from Miles Davis' circle. Inside of just a few days, "Zbiggy", which is his nickname, became an inside tip among many New York musicians. The group "Oregon" invited him immediately to a record session. Billy Hart recommended him to everyone he knew. Joanne Brackeen, Kenny Barrow and Buster Williams invited him to make club appearances. Zbiggy: "I guess that people knew of me already through musicians who had heard me in Europe. I immediately felt at home in New York and I understand what the special something about that city is. It's no wonder that so much good music is produced there. Whoever remains only in Europe could never understand it. My piece, "City of Spring" has something of this atmosphere, even if it was already composed earlier. The "City of Spring" is Manhattan."

Zbigniew Seifert's music has a double basis: his classical background and his love for the playing of Coltrane and McCoy Tyner. The "Chamber Music" Zbigniew can be heard in the two duos on this record. That with Cecil McBee (the five overdubbings almost achieves the effect of a small chamber orchestra) and that with Jasper van t'Hof: "I met Jasper in 1973 at the New Jazz Meeting of the Southwest German Radio in Baden-Baden, and there's been a special bond between us since that time. The piece, "Love in the Garden" is a remembrance of a concert that we gave in the sculpture garden of the New National Gallery in Berlin, as part of a concert series called "Jazz in the Garden". I'll never forget that concert."

And the "Coltrane" Zbiggy swings in the other pieces on the record, especially in "Man of the Light", which is dedicated to McCoy Tyner. The man in question is, of course, Tyner himself: "The piece has an Elvin Jones feeling. Billy Hart is really wonderful. As a matter of fact, I'm very happy about the rhythm section. It's the best thing that could have happened to me."

Whoever writes about Zbigniew Seifert must also write about the human being. Z.S. human, cooperative, modest, sensitive in a way that many who have often been in Poland would feel to be polish in the best sense of the word. Michal Urbaniak: "His spirit is strong. He is stronger than anything that might happen to him. That's why he'll overcome everything."

Zbigniew Seifert belongs to the ranks of outstanding Polish jazz musicians that have made their country one of the most interesting of the world's jazz scene. The names among these ranks include Komeda, Tomasz Stanko, Michal Urbaniak, Urszula Oudziak, Adam Makowicz, Zbigniew Namyslowski and they lead straight to Seifert. Zbiggy's music is universal. It can be heard and understood in the entire world. But for those who know Polish music in general and Polish jazz in particular, there's a special attraction when they recognize the unmistakably Polish elements in Zbigniew's compositions and improvisations. Joachim Kuhn also sensed it: "One feels his Polish roots in almost all of his compositions." Zbigniew's own commentary: "I myself don't hear it so exactly, but I can't deny the something Slavic and something lyric. Also, when I think of Coltrane, I hear only that my music is different than that played in West Europe."

JOACHIM - ERNST BERENDT
Author of „The Jazz Book - from Rag to Rock and Free" (Hill & Co. Publishing New York)

PRODUCED BY JOACHIM - ERNST BERENDT
Recorded: Sept. 27 - 30, 1976 Tonstudio Zuckerfabrik Stuttgart, Germany
Engineer: Chips Platen
Photos: Reinhard Truckenmuller
Cover: Thyrso A. Bnsolla / B.R.M.

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RICHARD JOBSON

(with Virginia and Josephine)



THE BALLAD OF ETIQUETTE

Side 1 . India Song Don't Ever Tell Anybody Anything Pavillion Pole Etiquette Joy *Side 2* Thomas Anonymous The Night of Crystal Orphee Stormy Weather



VIRGINIA : *Flute, Piano* JOSEPHINE *Clarinet Soprano Saxophone, Piano* JOHN McGLOCH *Guitar Painting* RICHARD JOBSON *Design* . RICHARD JOBSON/ROCKING RUSSIAN *Dedicated to* MARGAURITE DURAS COCTEAU RECORDS, P.O. BOX 134A, THAMES DITTON, SURREY

JC 1

Side 1 India Song Don't Ever Tell Anybody Anything Pavilion Pole Etiquette Joy *Side 2* Thomas Anonymous The Night of Crystal Orphee Stormy Weather



VIRGINIA : *Flute, Piano* JOSEPHINE · *Clarinet, Soprano Saxophone, Piano* JOHN McGEOCH *Guitar Painting* RICHARD JOBSON *Design* . RICHARD JOBSON/ROCKING RUSSIAN *Dedicated to* MARGAURITE DURAS COCTEAU RECORDS, P.O. BOX 134 V, THAMES DITTON, SURREY

JC 1

LIZZY MERCIER DESCLOUX

PHILIPS

BLANCHER BEATRICE
1982.



STEREO 9101228

PHILIPS

PG 210

SIDE ONE
FIRE
TORSO CORSO
MISSION IMPOSSIBLE
NO GOLDEN THROAT

SIDE TWO
JIM ON THE MOVE
WAWA
TUMOUR
AYA MOOD 3.5

LIZZY MERCIER DESCLOUX
D.J. BANES
ERIK ELLIASSON

RECORDED AT BLANK TAPES STUDIO
NEW YORK CITY February 79
ENGINEERING BY JOE CARLOTTA
PRODUCED & MIXED BY
BANES/MERCIER DESCLOUX/ELLIASSON
EXCEPT FIRE BY SAVARESE
jacket photos : fabio
EXECUTIVE PRODUCER MICHEL ESTEBAN





c'est une publication phonogram

PHILIPS

9101 228

SIDE ONE

FIRE [1]
TORSO CORSO
MISSION IMPOSSIBLE [2]
NO GOLDEN THROAT

SIDE TWO

JIM ON THE MOVE [3]
WAWA
TUMOUR [4]
AYA MOOD 3.5



LIZZY MERCIER DESCLOUX LEAD VOCALS, GUITARS, BASS, PERCUSSION
D J. BANES GUITARS, BASS, PERCUSSION, BACKGROUND VOCALS
ERIK ELIASSON GUITARS, BASS, DRUMS (on WAWA) KEYBOARDS
JIMMIE YOUNG DRUMS AND PERCUSSIONS

WORDS BY MERCIER DESCLOUX except
MUSIC BY BANES/MERCIER DESCLOUX/ELIASSON
except
[1] CRANE/BROWN EDITION ESSEX
[2,3] LALO SCHIFRIN EDITION CHAPELL
[4] DAVENPORT/COOLEY EDITION TROPICALE
ARRANGEMENTS BANES/MERCIER DESCLOUX/ELIASSON

GUESTS ON FIRE
JACK CAVARI GUITARS
KEN SMITH BASS
BUD MALTIN SAX
CHRIS WILTSHIRE/MARI JO KAPLAN/RAMONA BROOKS BACKGROUND VOCALS
VICTORIA PERCUSSION
ALLEN WENTZ SYNTHETISER/SEQUENCER AND (SYNTHETISER on MISSION IMPOSSIBLE)

GUEST ON TUMOUR
JOHN ROME GUITARS, BACKGROUND VOCALS

GUEST ON NO GOLDEN THROAT
TEO UVIG BACKGROUND VOCALS

RECORDED AT BLANK TAPES, NEW YORK CITY FEBRUARY 79
ENGINEER JOE ARLOTTA
EDITION E SOUND
EXECUTIVE PRODUCER MICHEL ESTEBAN

PRODUCED AND MIXED BY BANES/MERCIER DESCLOUX/ELIASSON
EXCEPT FIRE MIXED BY SAVARESE

Imp. JAT



MALEVITCH Croix noire gouache 1920

FERTILE GROUND
LIVE IN THE LIGHT





LIVE IN THE LIGHT
FERTILE GROUND

Side A 1. **Live In The Light** [Album Mix] 5.57
2. **Live In The Light** [Acapella Mix] 5.09

Side B 1. **Live In The Light** [DJ SPINNA Remix] 8.20
2. **Live In The Light** [DJ SPINNA Remix Instrumental] 8.19

Words and Music by James Collins
Vocals ..... **Navasha Daya**
Synth. Bass & Keyboards ..... **James Collins**
Drums ..... **Mark Pince**
Percussion ..... **Ekendra Das**
Guitar ..... **Joel Mills**
Trumpet & Euphonium ..... **James Collins**
Tenor Saxophone ..... **Craig Alston**
Produced by James Collins
Recorded at Wright Way Studios, Baltimore, MD Mixed by Steve Wright and James Collins

Side B Arranged, produced and recorded by Dj Spinna

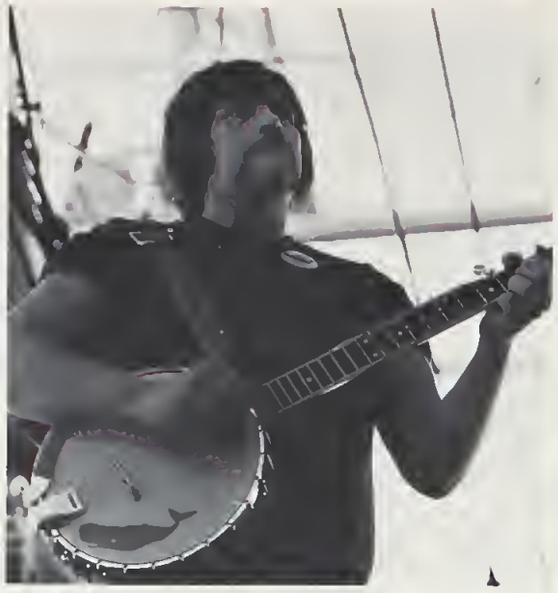
All tracks published by Blackout Studios, inc.
These selections are from the forthcoming Fertile Ground album titled "BLACK IS..."
For booking and more information visit: www.blackoutstudios.com

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The Morgans Second Voyage

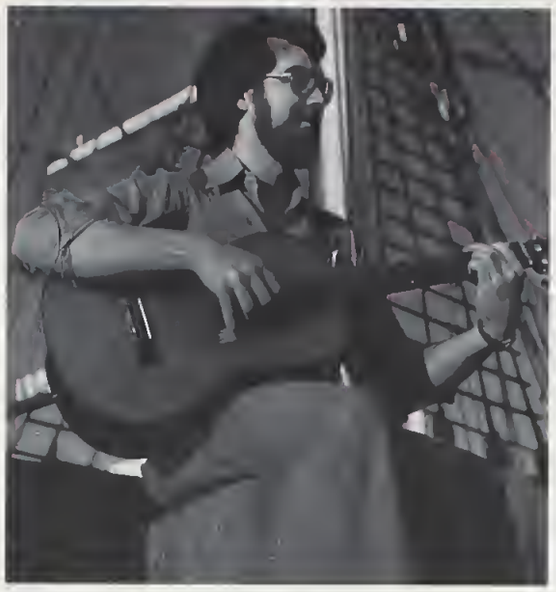
We've sighted a whale - by it's one mighty blow,
We know it's a sperm whale - the great cachalot.





Don Sineti

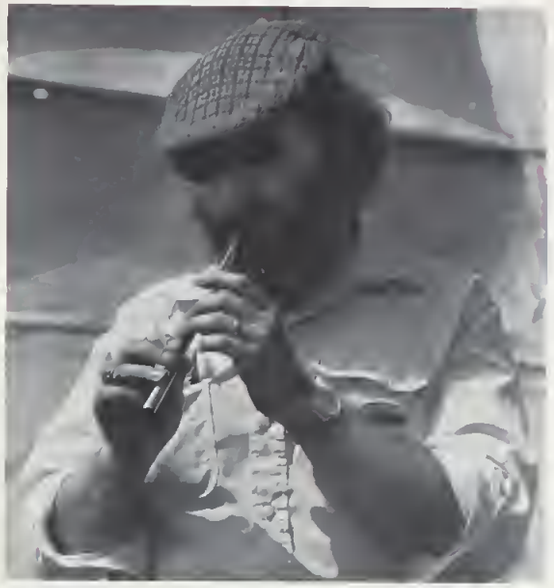
Don is the resident large person of the Morgans as well as our shanty man and banjo expert. He is a carpenter by trade and a redoubtable (look it up, it's clean) artist; all of the interior artwork in the album is by Don. As president of the Connecticut Cetacean Society he spends much of his time lecturing around New England about whales and assembling one of America's largest private collections of whaling books and recordings. Don has been a luminary on the folk scene for many years, a quality which enables him to read in the dark without a nightlight. His immediate goal is to become prematurely rich in his own time.



Chris Morgan

Mr. Morgan was born in Glasgow, Scotland, and spends much of his time trying to recover his lost accent so as to appear more traditional. He is a computer scientist, who exists in one of two binary states: Connecticut and Massachusetts. He can also tune his guitar all by himself (most of the time). His hobbies include magic, photography, collecting over 4,000 records, and living beyond his means. He was a member of the Hartford Origami Society before it folded. The recent characterization of Mr. Morgan as gnathonical (look that one up) is just plain mean.*

**Mr. Morgan has chosen to write his biography in the third person, because he cannot remember the correct form for the first person.*



Tom Callinan

We found Tom under a rock several years ago and he has been adding his Irish tenor voice (one of the best around) to our alleged harmonies ever since. A junior high school English teacher, he and his wife Gail made a walking tour of Ireland last summer for purposes of sightseeing, music making and poetic waxing (or is that waxing poetic?). Several examples of his poetry are included here. He plays tin whistle, bodhrán (an Irish goatskin drum), clarinet, washboard and Revereware spoons among other instruments, and is currently completing his master's studies. One of his projects is an attempt to prove with transformational grammars that Gaelic is actually Swedish spelled backwards. Tom shares with Spike Milligan the title of "Well Known Typographical Error".

TITLES AND TIMING

(unless otherwise indicated, all selections were recorded at the Sounding Board, St. Paul's church, Hartford, Conn.)

Side One:

*Farewell to Nova Scotia	*3:47*
*It's All For Me Grog	*3:38*
*My Love, She's But A Lassie Yet	*2:09*
†The Bowhead Song	*3:22*
Morgan Megan	*2:33*
Paddy and the Whale	*2:37*
Oh Minnesota, Oh	*2:08*

Side Two:

*Red-Haired Mary	*4:20*
*The Blackball Line	*1:27*
Roll, Alabama, Roll	*2:38*
Song of the Whales	*3:23*
Kinlock of Kinlock	*1:07*
*Sally Racket	*2:15*
Leather-Winged Bat	*3:37*
Diego's Bold Shore	*3:22*

*Recorded at the Pickin' Parlor
†Recorded at the Jolly Beggar

CREDITS:

Engineering: Bob Katz
Graphics and Photography: David Banks
Cover Painting: "Sperm Whale at Sunset", by Richard Ellis
Cover and interior poetry: Tom Callinan
Interior Artwork: Don Sineti
Mastering: Trutone Records
Mastering Assistance: Bob Katz and Chris Morgan
Production Assistance: Bill Domler
Arrangements: T. Callinan, C. Morgan, D. Sineti
Album title suggested by Matt Josephson
Album pressed at Wakefield Mfg., Phoenix, Ariz.
Liner notes: Chris Morgan, with technical assistance from Don Sineti
Geek training: Tom Callinan

Bob Katz is our indispensable engineer, A & R man and spreader of good cheer. In real life, he is a sound engineer at Hartford's PBS TV affiliate, WEDH. He has contributed more than his share of time and effort to the making of this album, and is responsible for sound so clear that you can see right through us (that may have been a poor choice of words). Bob recently wrote an article for the Tweeter Times entitled, My most unforgettable Azimuth Adjustment.

Richard Ellis paints "the most accurate and dramatic color portraits of whales ever painted... he is the foremost painter of marine natural history subjects in America."* His work has appeared in the Scientific American, Reader's Digest and the Audubon Journal, among other publications, and an exhibition of his paintings was recently held at the Museum of Natural History. We thank him for allowing us to reproduce his painting here for the first time anywhere, and for his generous assistance to the Connecticut Cetacean Society.

R. Ellis, whale maven, you stay in touch
With Physeter Catodon whales and such
Such thirlepole acumen
Not from a vacuum en-
Vironment comes, but from viewing much!

*Arthur Hill III

David Banks is our celebrated graphologist and photographer from Plainville, Conn. Dave is one of the Banks of Newfoundland as well as one of the world's most patient people. (He tolerated a certain person's procrastinations). That person's name is available on request. It is Chris Morgan.

Will Welling and Bill Walach are two friends of ours who are masters at their instruments. They play all over the damn place here in New England and we never tire of their sound. Stardom for them is undoubtedly paulopostfuturative. (Try the OED.)

Tony Morris lives in Noank, Connecticut and accompanies us (when not sailing) on fiddle, recorder, banjo, mandolin, tin whistle, guitar, pipe organ (if he had one) and God knows what else. He plays all of the foregoing much too well, and we intend to do something drastic to him someday.

We would like to thank
The Jolly Beggar, the Pickin' Parlor and Bill Domler

A portion of the proceeds from this album will be used in the Connecticut Cetacean Society's effort to save the great whales.

Produced by Morgan Productions
72 Stanley St.
East Hartford, Conn. 06108

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Al Kooper presents

THE THIRD ANNUAL KAPUSTA KRISTMAS ALBUM



WARNING: RATED XXX

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Al Kooper presents

THE THIRD ANNUAL KAPUSTA KRISTMAS ALBUM

ADULTS ONLY!



Alan Forkner + Lenk on E 14 ST + Live On WBCN

THIS RECORD IS MEANT AS A GOOF AND IS A GIFT TO MY FRIENDS. ANY UNAUTHORIZED USE (REPRODUCTION OR BROADCAST) WOULD GET US BOTH IN DEEP TROUBLE WITH THE GOVERNMENT. JUST TAKE IT OUT ONCE A YEAR—AND TAKE THE ALBUM OUT, TOO. LISTEN TO IT, PUT IT BACK, LAUGH AND STAY OUT OF TROUBLE.... LOVE, AL

SIDE ONE

1. **THE DANGLING CONVERSATION, PART 1**
   Just a small taste of one of the many reasons life is worth living on this wonderful planet, and why telephones should be abolished.
2. **BOB WELCOMES SAM AND NATALIE TO MEADOWLANDS**
   In 1981, I toured for three months with BD and my parents came to see us play in New Jersey. I mentioned to Bob that my folks were there before we went onstage, and this is what happened. Thanks, Bob.
3. **BUDDY DEAREST, PART 1**
   Someone said this was just the Knute Rockne of the big bands, but I think it's so much more. Since I've owned this recording, it's been harder to keep musicians in my band.
4. **DEAN & JERRY PLUG THE CADDY**
   An old favorite made available in this limited edition.
5. **BUDDY DEAREST, PART 2**
   In which the classic lines are uttered, "this ain't a baseball team, it ain't the House of David—it's a band with faces. No more beards..."
6. **TUBE BAR**
   This is a true classic of persistence. One guy annoying another to distraction. Incredibly raw dialogue, so play at your own risk. This is real tasteless stuff. Enjoy it.
7. **MANFISH**
   An after hours ad lib from the forgotten A&M Lp *Got My Eye On You* Features Neil Stubenhaus & Mark Spangler.
8. **THE ENGLISH LESSON**
   Some of the things you never considered about the "F" word.

SIDE TWO

1. **THE DANGLING CONVERSATION, PART 2**
   More of that momentous occasion documented by accident by the magic of the answering machine. All dialogue guaranteed verbatim.
2. **J & H PRODUCTIONS**
   This is the one they are raving about. A cassette sent to Warner Brothers Records to solicit business for this Ohio company has convulsed the likes of David Lindley & Adrian Belew. This is the genuine article with only minor editing pertaining to your endurance. A triumph at 8 minutes!
3. **BUDDY DEAREST, PART 3**
   And still it continues... Ah, the brave musician with the Walkman on his belt and nerves of steel.
4. **MR. J. W. RELAXES OFF CAMERA**
   The old Hefty Bagman with one of his more inspired raps. Bless you, my son.
5. **A MESSAGE LEFT ON MY MACHINE WORTH SHARING**
   Ian Wallace is also a hilarious drummer when he's not making you laugh offstage.
6. **BUDDY DEAREST, PART 4**
   Oh no, not again!!!!!
7. **BUDDY LIVE—THE FINAL TRANSMISSION**
   A trumpet player clams onstage for the last time. Martin Luther King rotates in his grave.
8. **NEIL DOES CHAS**
   Stubenhaus does Calello. The Casey Kasem of Charles Calello mimics struts his stuff. Eat your heart out, Roger.
9. **OUT CHORUS**
   Thanks Jimmy Ehinger, Jeff Baxter, Elliot Randall, Stubie, Vince Coliauta and Billy Skinflick (new Dad).

PARTNERS IN CRIME



A special Tip Of The Fedora to: William Malouf, Bobby Hata, Gary Nichamin, Eric Krackow, Chas. Calello, Leslie Leaney, Frank Kalvin (and he's glad his name's spelled wrong), Amigo Studios, Shhteinmetz, Mike Brown and everyone who unwillingly participated in this travesty who I forgot to mention...God Bless Vivien!

WARNING! X-RATED! Keep out of reach of Young Children!

Produced and Edited by AK (When Michael Mann wasn't looking)
Engineered by Chance
Mastered by Sgt. Bobby Hata
Cover Photo by Daryn Young for KorgUSA
Liner Photo by Samuel Kooper
Art Direction by Gary Nichamin/Boom! Graphics


JOSE PINTOR PRESENTS
THE BAD STREET BOYS
LOOKING FOR TROUBLE
(BUSCANDO PROBLEMAS)
JAP RECORDS
JAP 708
LEE MYLES ASSOC., N.Y.C.

LOOKING FOR TROUBLE

THE BAD STREET BOYS

SIDE A

HOLLYWOOD
(Eddie Iglesias)
COPACABANA
(Manilow/Sussman/Feldman)
THE LADY IS A TRAMP
(Rodgers & Hart)

SIDE B

LA CALLE ESTA DURA
(Jose Pintor)
WHEN SUNNY GETS BLUE
(Jack Siegel)
GITANA
(D.R.)



BAD STREET BOYS

Jose (Nando) Pintor—Perc. Syn. Drums/Lyricist
Eddie Iglesias—Eng. Vocal, Trombone, Coro
Frankie "Nene" Morales—Lead Vocal, Coro
Danny (Boy) Vasquez—Trombone
Raul Rivera Jr.—Timbales
Santi Gonzalez—Bass
J.R. De Jesus—Piano
Jose Acosta—Coro. Perc.
Vinny Rosario—Stage Mgr.
Carlos (Fafin) Pagan—Congas

J.A.P. RECORD ALL-STARS

Louie Mangual—Bongos & Bell
Jose Mangual, Jr.—Coro
Milton Cardona—Coro
Sonny Speed—Synth./Drum Computer

SPECIAL THANKS: Evelyn Iglesias &
Milka De Jesus

Producer: Jose A. Pintor
Executive Producer: J.A.P. Records, Inc.
Co-Producer & Musical Director: Eddie Iglesias
Recorded At Latin Sound Studios, NYC
Engineers: D. Rodriguez/Jon Fausty/E. Velazquez
Mixed By: D. Rodriguez/J. Pintor
Photographer: Raul Melendez
Arrangements: *Marty Sheller/**J.R. De Jesus
***Louie Cruz
Album Cover Concept: J. Pintor/H. Roseff
Production Consultant: H. Roseff & Lee-Myles Assoc.
Distributed By: Guajira Records
Management: D. Maldonado (212-584-9855)
For Information: J.A.P. Records, Inc.
P.O.Box 771
Grand Central Station
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(212) 562-9467

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JAP 074



JAP 525

JAP RECORDS

JAP 708


0578
Gato Barbieri
TROPICO
Gato Barbieri
A&M RECORDS



"Tropico" is where dreams live.
It is the light that explodes within me, fills me with tenderness, warmth and sensuality. It is the sweet rhythm of the imagination, where I turn my fantasies into poetry and poetry into music.
Thanks to all our friends, the true ones, the forever ones.

Galo

Agradezco especialmente a Carlos Santana por la magia lograda en "Oama Latina"
Grecias Lani Hell por cantar en "Odara"

FAZ A:

1. **POINCIANA (SONG OF THE TREE)** (Poinciana) (Song of the Tree) (Nat Simon-Buddy Bernier) 7:48 Intersong Music
2. **OAMA LATINA** (Latin lady) (Gato Barbieri) 8:25 Irving Music Inc / Leandro Musica
3. **OOARA** (Caetano Veloso) 7:30 Intersong Music

FAZ B:

1. **ELLA ES MICHELLE** (She is Michelle) (Gato Barbieri) 6:13 Irving Music Inc / Leandro Music
2. **OONOE ESTA EL AMOR** (Where is the love) (Ralph Mac Donald-William Salter) 4:53 Antasia Music Inc.
3. **OJOS HECHICEROS** (Evil eyes) (Galo Barbieri) 4:15 Irving Music Inc / Leandro Music
4. **BOLERO** (Ravel) (Dominio Público) (Arr. y Adap.: David Rubinson) 7:[illegible] Polo Grounds Music

GATO BARBIERI (Intérprete)
PRODUCIDO POR DAVID RUBINSON & FRIENOS INC.
PRODUCTOR ASOCIADO: MICHELLE BARBIERI
℗ 1978 A & M Records, Inc.

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Productora asociada: Michella Barbieri

Una Producción de Catero Sound, Co., San Francisco
GRABADO EN THE AUTOMAT, MAYO 1978
Ingenieros: Fred Catero y David Rubinson
Ingenieros Asistentes: Chris Minto y Cheryl Ward
Ingeniero de Corte: Phil Brown
Arreglos y Dirección: Daisn O. Warren, PhD.
Arreglos y Dirección de Broncas: Eddie Martinez
Copiste: Tony Kays: Vicky Gray, KVG Enterprises
Idea de tapa: Michelle Barbieri
Fotografía: Bill King
Dirección de Arte: Roland Young
Diseño del album: Chuck Beeson

Gato Barbieri: saxo tenor
Eddie Watkins: bajo
Leon "Ndugu" Chancler: Bateria
Eddie Martinez & John Barnes: Teclados
Greg Poree & Melvin "Wah Wah" Watson: Guitarras
Carlos Santana: guitarra en "Oama Latina"
Bill Summers: Percusión & Congas
Armando Peraza: Bongos
José "Chspito" Areas: Timbales
"The Waters" - Dren Waters, Luther Waters, Julia Tillman y Maxine Willard: Acompañamiento vocal
Lani Hall - Voz en "Odara"
"Dama latina", "Ella es Michelle", "Ojos hechiceros" y "Ddara" arreglos de Gato Barbieri

"Donde está el amor" arreglos de Gato Barbieri y David Rubinson
"Boiero" y "Poinciana" (Canción del árbol)" Arreglos de David Rubinson
Traducción al Inglés de "Odara" - Michelle Barbieri
Manager: Fred Haller Entrsprises, Ltd.
Agencia: Magna Artists "Wha Wha" Watson aparecen por cortesia de Columbia Records
Carlos Santana y Melvin "Wha Wha" Watson aparecen por cortesia de Columbia Records
"The Waters" - Oren Waters, Luther Waters, Julia Tillman y Maxine Willard aparacen por cortesia de Warner Bros. Records
Bill Summers aparece por cortesia de Fantasy Records.

℗ 1978 A & M Records, Inc.

"Tropico" es donde viven los suenos.
Es la luz que explode andentro
de mi, me llena de ternura,
calor y sensualidad. Tropico es
el duce ritmo de la imaginacion;
donde transformo mis fantasias
en poesia y la poesia en musica.
Gracias a todos nuestros
amigos, los verdaderos, los
de siempre

Gato


8578


8357
GATO
BARBIERI
¡CALIENTE!
AM
RECORDS

8357

FAZ A:

1. LUCIERNAGAS
(Fireflies) (Gato Barbieri) 5:28 - Irving Music, Inc./ Leandro Music Co.
2. FIESTA
(Gato Barbieri) 5.07 Irving Music, Inc./ Leandro Music Co.
3. EUROPA
(Llanto de la Tierra Sonrisas del Paraiso) (Earth's Cry Heaven's Smile) (Devadip Carlos Santana-Tom Coster) 4:27 - Light Music
4. NO LLORES ROCHELLE
(Don't cry Rochelle) (Gato Barbieri) 4:55 Irving Music, Inc./ Leandro Music Co.
5. AOIOS - PARTE I
(Gato Barbieri) 0:33 Irving Music, Inc./ Leandro Music Co.

FAZ B:

1. TE QUIERO
(I want you) (Leòn Ware-Arthur Ross) 5:58 Almo Music Corp./ Jobete Music Co. .
2. OETRAS OE LA LLUVIA
(Behind the rain) (Herb Alpert) 5:37 Almo Music Corp.
3. LOS OESPERADOS
(Gato Barbieri) 6:15 Irving Music Inc./ Leandro Music Co.
4. AOIOS - PARTE II
(Gato Barbieri) 0:59 Irving Music, Inc. Leandro Music Co.

PRODUCIDO POR HERB ALPERT

Productor Asociado: Michelle Barbieri
Arreglos: Gato Barbieri
Orquestaciones Arregladas y Dirigidas por Jay Chattaway
Ingeniero: Don Hahn
Ingenieros Asistentes: Tom Bush y Dave Smith
Grabado en A&R Studios RL, Nueva York
Ingeniero de Corte: Bernie Grundman
A&M Studios, Hollywood California
Musicos:
Gato Barbieri, Saxo Tenor
Lenny White, Bateria
Gary King, Bajo
Eric Gale, Guitarra
David Spinozza, Guitarra
Joe Beck, Guitarra
Eddy Martinez, Teclados
Don Grolnick, Teclados y Sintetizador
Ralph MacDonald, Percusión
Cachete Maldonado, Percusión
Mtume, Percusión
Roland Young, Director de Arte
Chuck Beeson, Diseño del Album
Bill Kung, Fotografia
Raul Vega, Foto del Lanzallamas
Lenny White aparece por cortesia de Nemperor Records
Randy Brecker aparece por cortesía de Ansla Records
Eric Gale aparece por cortesia de Columbia Records

LAS IMÁGENES DE LOS SUEÑOS Y LAS IMÁGENES DE LA MEMORIA TIENEN SONIDO.
CON EL CINE NOS DIMOS CUENTA QUE LAS IMÁGENES TIENEN MÚSICA.
CON LA MÚSICA SUCEDE ALGO MÁS ANTIGUO Y MÁS ÍNTIMO: CUANDO TE TOCA REALMENTE PUEDES INVENTAR TUS PROPIAS IMÁGENES Y SONAR COSAS QUE NO SABÍAS QUE IBAS A SOÑAR.
LA MÚSICA ES COMO UNA SELVA; TIENE LÍMITES PERO NO LOS CONOCEMOS.
HAGAMOS POSIBLE LO MÁGICO, VIÉNDOLO CON OJOS CALIENTES.
GRACIAS, CARLOS SANTANA Y MARVIN GAYE, QUE ANDANDO POR DISTINTOS SENDEROS LLEGAN A ESE MAR DONDE YO SOY FELIZ, PORQUE LA MÚSICA ES LA MEMORIA DE LOS SUEÑOS.
GRACIAS A TODOS NUESTROS AMIGOS, LOS VERDADEROS, LOS DE SIEMPRE.
GATO

The images of dreams and the images of memory have a sound. With movies, we became aware that images have music. Something happens with music that is much older and more intimate. When it really touches you, you can create your own images and dream things you never knew you could dream. Music is like a forest, it has boundaries, but we do not know them.

Let's make the magical possible by looking at it with hot (Caliente) eyes. Thank you Carlos Santana and Marvin Gaye, who, following different paths, arrived to that sea where I feel happy, because music is the memory of dreams.

Thanks to all our friends, the true ones, the forevet ones.

Gato



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ESTEREO

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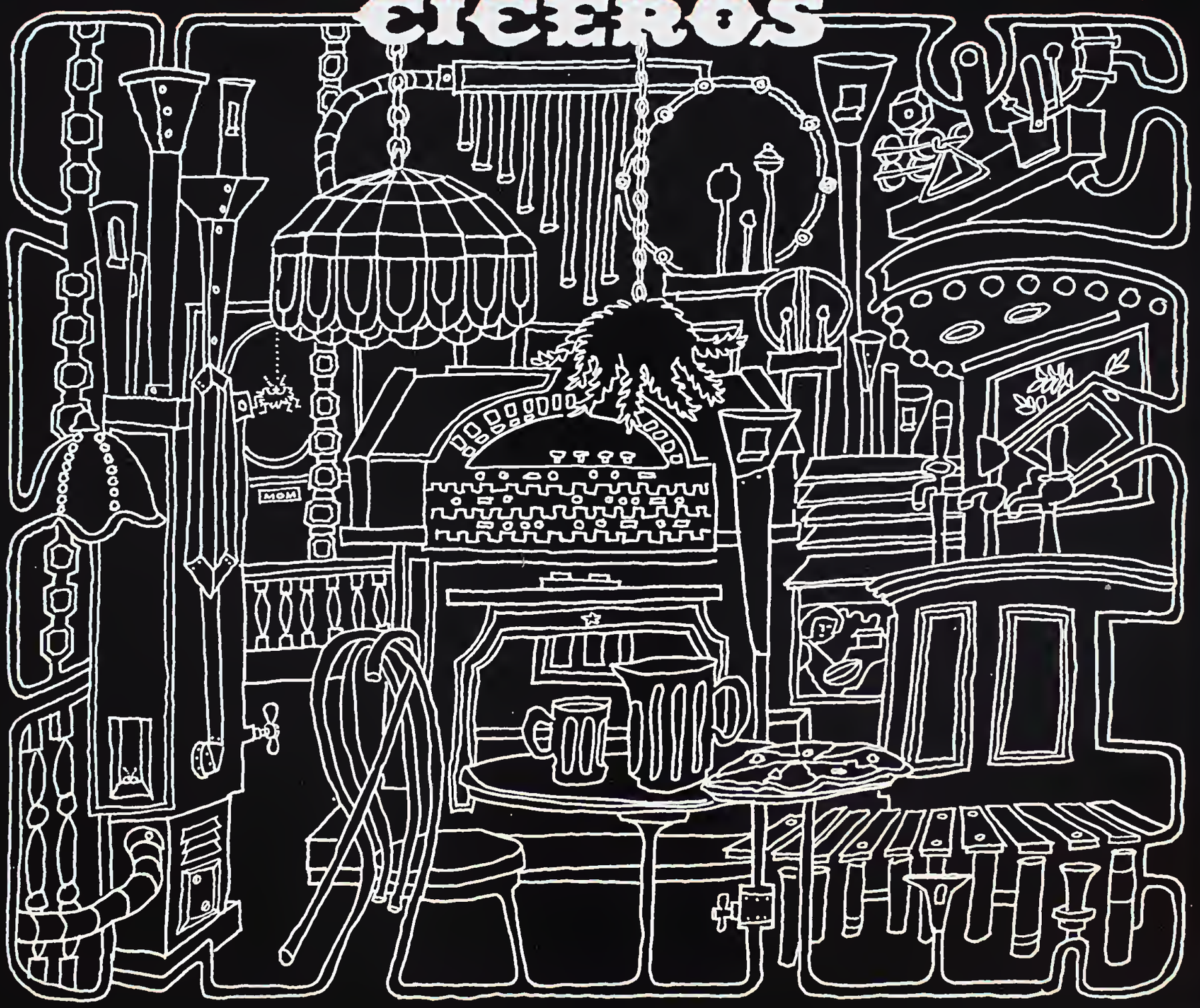
También en cassette

Marca Registrada - Ind. Argentina
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GEORGE SUMNER

at

CICERO'S



GEORGE SUMNER

at

CICERO'S

→ STEREO ←

A Belknap Production (the Owners) A MUSICAL EATERY

Recording by Kirk Collins. Crystal Lake, Ill. (thanks Kirk.)

START HERE

GEORGE SUMNER is not just an ordinary entertainer/musician; he falls more in the category of Wizard/Magician!

Who else but George could put you at the throttle of that powerful locomotive heading down Alabamy way and then in an instant have you leading the charge in the Battle of New Orleans?

Who else could have you sitting on Old Satchmo's lap one minute and then (Kerplunk) drop you into a nice warm bath with your very own Rubber Ducky.

NOW... If you think for a moment that we're putting you on-just kick off your shoes-give the record a spin-sit back and we hope you have as much fun listening as we did recording-!

Mike and Karyl Belknap

P.S. Although George has been blind since birth it hasn't slowed him down professionally or personally. He is married to a great gal, Barbara and they have 8 children.

SIDE ONE:

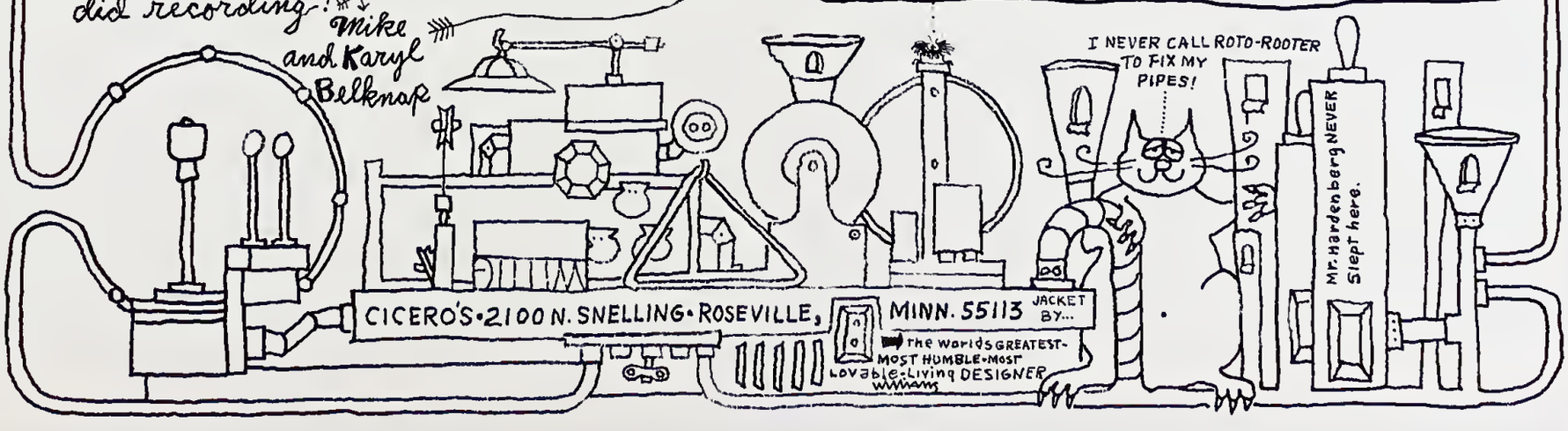
- BATTLE OF NEW ORLEANS – Driftwood 3:40
- I'VE BEEN WORKING ON THE RAILROAD – Public Domain
- TRAIN ALABAM'Y BOUND – Henderson ← 5:40
- HELLO DOLLY – Jerry Herman 3:56
- YELLOW RIBBON – Levine and Brown 2:29
- BLUE SUEDE SHOES – Carl Perkins 3:41

SIDE TWO:

- KALIJAH – Hank Williams and Fred Rose 4:53
- * A QUEEN ON A KITCHEN STOOL – GEO. & BARB. SUMNER 3:41
- MacNamara's Band – Shamus O'Conner & John Stanford 3:01
- RUBBER DUCKY – Jeffry Moss. 2:25
- In Heaven there is NO BEER – Ralph Siegel & Ernest Neubach 2:21

COVER OF THE ROLL'N STONES – Shel Silverstein 3:06

SPEAKING OF WIZARDS... If it weren't for Dave Junchen and his most WIZARD crew (the man and people that put this Mighty-3 Manual-12 Rank theatre organ together) we would all be out of business.





Stuart Paine

STEPPES OF CENTRAL ASIA · STUART PAINE

85

SIDE I

"Wild Geese Alighting on the Sandy Shore" and "Night Rain on Plantain Leaves," folk songs of China from Music of Cheng
(Tsai-Ping Liang, Chinese Classical Music Assn., 1971)

Much lovely music has been composed on the 16-string zither, called cheng, during its long history. These selections date from the 17th and 18th centuries, respectively. I have tried to mimic the sound of the cheng by playing the melodies across adjacent strings to maximize overtone. There is also frequent use of harmonics and, in "Wild Geese" especially, a rapid slur-arpeggio technique that suggests the flutter of wings.

Fantasia
(Alonsio Mudarra)

This short piece, published in 1546, was intended to evoke the sound of the harp as played by a certain "Ludovico" known to Mudarra. I play many of the scales in "arpeggio" style for a harp-like effect.

Preludio Op. 83, No. 3
(Mauro Guiliani)

I have always loved Guiliani's music best of all that was composed by the "classical" guitarists of the early to mid-19th century. This little prelude, with its recurring tune and adjoining chord passages, has just the right balance of musical content and manual exercise. I have revised it slightly to improve the voice leading.

"Snow Fantasy"
(Kimio Eto)

I first heard this piece on a recording by Mr. Eto, the great koto virtuoso (Art of the Koto-Music of Japan, Electra Records).

SIDE II

Slavonic Dance Op. 72, No. 2
(Antonin Dvorak)

This is a lush orchestral piece with many small but beautiful ornaments to the principal themes. The texture is sometimes quite dense, and one of the difficulties in playing this music is in preserving the details of the orchestral original without overburdening the guitar. I have taken advantage of the recording studio to double-track a piccolo counterpoint in one small section near the end.

In the Steppes of Central Asia
(Alexander Borodin)

Of all the music I know which may be called "programmatic," that is, instrumental music which describes a character, an event, or a story, this piece by Borodin is both the most successful in its description, and the most dependent upon its program for the realization of its form.

The program of "the Steppes" is this: the listener, in the midst of some indigenous people of Central Asia, hears the sounds of a distant caravan, the song of Russian soldiers and the hoof beats of camels and horses. Next, a gentle and lyrical song of the Asian people is heard. The caravan approaches and the Russian melody gains in strength, becoming overpowering as the soldiers pass by. After the soldiers have passed, again the Asians' song is heard and the two melodies mesh harmoniously. Now as the caravan recedes into the distance, the Russian melody becomes a plaintive whisper.

This recording on 10-string guitar follows five years of work revising my first arrangement for the standard guitar. I initially recorded the piece on my Sakurai, but after having recorded the Puccini I decided to redo this transcription. Several points throughout are double-tracked.

"O Mio Babbino Caro" from Gianni Schicci
(Giacomo Puccini)

I have loved this aria since first hearing it as the theme of a syndicated radio program in 1974. At the time, as a student at VCU in Richmond, Va., I would tune to the local Public Radio station each night just to hear this piece, and I resolved that as soon as I left school I would track this music down and play it myself. So, I made a "pilgrimage" to the Library of Congress Music Reading Room and, not knowing the title, hummed the melody for one of the librarians, who exclaimed "oh, that's. . .". The present transcription for 10-string guitar is new. I transcribed, rehearsed and recorded it within 3 weeks.

Recording produced by Stuart Paine and Carlos Garza, Sound Logic Studio.

Tape equalization by Ray Tilkens, Ambient Recording.

Cover design and art by Jim Spruell.

Many thanks to: Carlos Garza, for his competent ear and endless patience; and Hoa Ky, for inspiring me to do this Chinese music. Also: my parents, Michael Lorimer, Jeffry Meyerriecks, David Perry, Chien-Tai Chen, Thomas Bertch, Ernesto and Madeleine Farago, Minh Ky, Arlene and Earl Morris, Nit Chowadee, and everyone else who has ever encouraged me.

Guitars by Sakurai, Ramirez, Menkevich, and Takamine.

This album is dedicated to the memory of my first teacher, Dave Parker.

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Wendy Carlos
Secrets of Synthesis
CBS
42333
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

Contents

Side 1

{1} 0:00-INTROOUCTION:
J.S. Bach: Brandenburg Concerto No. 3, Third movement (a)

{2} 2:05-EXAMPLES OF ANALOG TIMBRES

{3} 5:05-CHORAL TONE, VIBRATO, ARTICULATION:
Beethoven: Symphony No. 9, hard/soft attacks (d)

{4} 8:50-VOCAL SYNTHESIS:
Monteverdi: "Domine ad Adjuvandum" (b)
Talking intro & Beethoven: Symphony No. 9, singing vocoder (d)
Carlos: "Timesteps," vocoded gregorian chant intro (d)
Carlos: "Timesteps," vocoded vocal duet (d)

{5} 15:40-PERFORMANCE VALUES:
Performed rhythm track, Carlos: "Timesteps" (d)
Bach: "Brandenburg No. 6," First movement, with touch sensitivity (g)
Bach: "Bist Du bei mir," too expressive original (e)
Bach: "Bist Du bei mir," sustained parts added (e)

{6} 20:10-SIMPLE ORCHESTRATION:
Carlos: "Pomp Rag," opening (f)
Bach: Brandenburg No. 1, First movement, Oboes/Strings/Together (g)
Bach: Brandenburg No. 1, "Polacca": Original/Percussive/Together (g)

{7} 22:30-ELECTRONIC POINTILLISM & HOCKETING:
D. Scarlatti: Sonata in D, K 491 (b)
D. Scarlatti: Sonata in D, K 96, Tutti (b)
D. Scarlatti: Sonata K 96, taken apart and reassembled (b)
D. Scarlatti: Sonata in G, K 455 (b)

{8} 26:10-FOR SPATIAL MOTION:
Carlos: "Geodesic Dance," excerpt (f)

Side 2

{1} 0:00-ENSEMBLE PERFORMANCE VIA CLICK-TRACKS:
Bach: Brandenburg Concerto No. 6, Third movement, metronomic (g)
Bach: Brandenburg Concerto No. 5, First movement, rubato cadenza (e)
Carlos: "Pompous Circumstances"--Fantasy (f)

{2} 2:30-IMITATIVE SYNTHESIS:
Carlos: "Pompous Circumstances"—Piperpomp (f)
Rossini: "William Tell," Introduction (d)

{3} 3:30-MUSIQUE CONCRETE PLUS SYNTHESIZER:
Carlos: "Sonic Seasonings—Summer" (c)
Carlos: "Sonic Seasonings—Spring" (c)

{4} 5:50-ORCHESTRA WITH SYNTHESIZER:
Carlos: "Tron": orchestra plus analog and digital synthesizer (h)

{5} 6:40-OIGITAL SYNTHESIS:
Carlos: "Io," percussion section only (i)
Carlos: "Ganymede," full orchestral replicas (i)

{6} 12:30-OIGITAL VS. ANALOG:
Carlos: "Iapetus," final version (i)
Tchaikovsky: "Nutcracker Suite—Trepak" (f)

{7} 18:25-HYBRIO TIMBRES:
PSTRAD timbre during final cadenza, Carlos: "Luna" (i)

{8} 21:35-ALTERNATIVE TUNINGS—THE FUTURE:
Carlos: "Ganymede," ending (i)

0 7464 - 42333 - 1

This album is dedicated to Rachel Elkind-Tourre, without whom none of this would have happened.

Classically trained in music and physics at Brown and Columbia Universities, Wendy Carlos is a composer of conventional works for ensembles as diverse as the Kronos Quartet, the London Philharmonic, and the Boston Symphony Orchestras. But she has hardly followed a conventional music course since her earliest experiments with electronic music in the 1950s. During her eighteen-year recording career with CBS Masterworks, her work has been constantly precedent setting.

She propelled the Moog synthesizer into the public consciousness with her 1968 hit Switched-On Bach, *which is the first classical album ever to go Platinum. In 1971 she introduced the use of vocoders for synthesized singing in her score for Kubrick's film* A Clockwork Orange, *years before space-war movies made synthetic voices common. Her haunting* Sonic Seasonings *predates the now popular environmental/ambience musical forms of New Age music by over a decade. Carlos's score for Disney's* Tron *established for the first time a continuous blend of huge symphonic orchestra with both digital and analog synthesizers, which now is a fairly often heard combination. And in her 1984 recording of* Digital Moonscapes, *she introduced the "LSI Philharmonic Orchestra," a digital replica of orchestral timbres virtually indistinguishable from their acoustic instrumental counterparts.*

Lately Carlos has begun to establish the groundwork for music using alternate scales and musical tunings. Always at the forefront of new means of musical expression, she has also consistently established standards for musicality and excellence of execution unrivaled by any other practicioner in the electronic musical arts. At last on this album Wendy Carlos shares with us, musicians and listeners alike, her unique methods and secrets. This is a recording to be listened to many times, studied, and shared with friends who also have a passion for the best of what electronic music has to offer.

Notes by the composer:

For the past seven or eight years I've given occasional talks and demonstrations of "Electronic Orchestration" on both coasts and in Europe. These have been mostly unscripted and informal affairs, combining many brief musical examples with the spoken word in a quickly paced presentation.

Each time the question has come up: "Why don't we make this sort of thing available on a commercial recording?" Associates and friends in the business have been patiently trying to convince me that I really ought to do just that. It would also satisfy the thousands of similar requests that we've received ever since "S-OB" seemingly erupted onto the music scene back in 1968. For all of you who cared enough to ask for explanations of "how it all was done," or "inside tips" and the like, this record is my attempt to answer your requests. I hope you enjoy it!

—Wendy Carlos

The music is taken from these CBS recordings by Wendy Carlos:

(a) "Switched-On Bach"
(b) "The Well-Tempered Synthesizer"
(c) "Sonic Seasonings" (2-record set)
(d) "Clockwork Orange"
(e) "Switched-On Bach II"
(f) "By Request"
(g) "Switched-On Brandenburgs" (2-record set)
(h) "Tron" (Soundtrack Album)
(i) "Digital Moonscapes"

All other music cues not listed above composed/arranged and performed by Wendy Carlos
(a) through (g): Produced by & in collaboration with Rachel Elkind-Tourre
(h) and (i): Produced by Wendy Carlos

Written, narrated & engineered by Wendy Carlos
Associate production by Annemarie Franklin
Cover photograph by Vernon Smith
Customized Moog modular analog synthesizer
Customized GDS & Synergy digital synthesizers
Synton 216 & 221 and custom Moog vocoders
Fairlight Voicetracker
Mastered from the original recording by Vlado Meller at the CBS Studios on the CBS DisComputer™ System.

Special thanks to:
Stephen Temmer, Felix Visser, and John Bezjian

A Catalyst Production

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Produced by Wendy Carlos

The Jubilators Quartet



STEREO # 103

FOR GOD SO LOVED

STEREO #103



Dottie Streett, Pianist; Gene Streett, Lead; Jim Glover, Tenor;
Del Crowe, Baritone; and Sam Beachy, Jr., Bass

The Jubilators Quartet has just released this, its third long-play album. On it are twelve of the most popular and best-loved songs ever penned. MORE ABOUT JESUS is an old, old song but is still a favorite of many people. Listen carefully to a unique arrangement of WE'LL SOON BE DONE which is another fast-moving old-time song. I'LL HAVE A NEW LIFE is also a favorite of people everywhere and if you want to hear it again (you probably will) move the needle very carefully. THANK GOD I AM FREE moves right along making a person feel real good way down deep inside.

A brand new song just recently written and rapidly becoming very popular is one entitled I KNOW. NOW I HAVE EVERYTHING is a song that certainly describes the wonderful riches enjoyed by a born-again child of God. A song that is more or less "geared" to the youth of today but one that everyone will enjoy is JESUS IS FIRST WITH ME. Some real good harmony is contained in the beautiful song I'M ON MY WAY. The song FILL MY CUP LORD speaks of the living water that can quench all spiritual thirst.

We don't know for certain when the Lord will return but we do know that it will pay big dividends to be READY TO GO. A rather quiet song but full of meaning that tugs on one's heart-strings is GOING HOME. A recitation is also featured in this great song.

The feature song of this album is one that is filled with mixed emotions. FOR GOD SO LOVED describes our Saviour's struggling journey to His final destination before His undeserving death. But death was conquered just three days later by His resurrection, thus completing God's plan of salvation whereby we may have everlasting life.

May the Lord bless you 'real good' as you listen to this record and the message it contains.

For God So Loved

The Jubilators Quartet

SIDE 1

I'll Have A New Life
Thank God I Am Free
I Know
Now I Have Everything
I'm On My Way
More About Jesus

SIDE 2

For God So Loved
Fill My Cup Lord
Jesus Is First With Me
Ready To Go
Going Home
We'll Soon Be Done

Produced by the G & C RECORD MFG. CO.
2724 Penn Avenue
Pittsburgh, 22 Pa.

Order from: JUBILATORS QUARTET * Route 4, Box 425, * Cumberland, Md. 21502

JERRY BUTLER · LOVE'S ON THE MENU

VIP-6345



VIP-6345



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LOVE'S ON THE MENU / JERRY BUTLER

ラブ・メニュー/ジェリー・バトラー

Side: 1

1. I DON'T WANT NOBODY TO KNOW
   愛の灯は消えて (3:18)
2. I'M GOIN' LEFT
   ゴーイン・レフト (3:19)
3. I DON'T WANNA BE REMINDED
   彼女の想い出を捨てて (3:26)
4. DON'T LET THIS SMILE FOOL YOU
   フール・ユー (4:53)
5. I HONESTLY LOVE YOU
   オネストリー・ラブ・ユー (4:11)

Side: 2

1. LOVE'S ON THE MENU TONIGHT
   ラブ・メニュー (3:02)
2. THE DEVIL IN MRS. JONES
   デビル・イン・ミセス・ジョーンズ (3:09)
3. THANK YOU EARLY BIRD
   愛をつげる小鳥 (2:52)
4. I THINK THAT SHE'S IN LOVE
   シーズ・イン・ラブ (3:40)
5. THIS IS YOUR LIFE
   ジス・イズ・ユア・ライフ (3:52)

JERRY BUTLER
ジェリー・バトラー

VIP-6345
(SMOT-6125)

MOTOWN
(モータウン)

シカゴのR&B/ソウル界からは、優秀なシンガーが多く登場している。

ジェリー・バトラーもそうした仲間のひとりである。

カーティス・メイフィールドたちとジ・インプレッションズを結成して、R&B界にデビューしたのは、1958年のことだから、もう18年も昔のことになる。

ソロ・シンガーに転向してからでも、今年で16年目という大ベテランで、日本でも、彼のファンは結構多い。

"He'll Break Your Heart""Moon River""Make It Easy On Yourself" などの名作をご存知の方も多いはず。

66年にヴィージェイ・レコードから、同じシカゴのメイジャー・レーベル「マーキュリー」に移籍しさらに目ざましい活躍をしている。「Never Give You Up」「Hey Western Union Man」「Only Strong Survive」「Moody Woman」といったビッグ・ヒットが1968~69年にかけて誕生している。

しかし、この後は次第にポップな方向に進み始めていった。

ジェリー・バトラーのバリトン・ボイスには独特の甘さがあって、そこがポピュラー・ボーカリストとしては魅力的なのかもしれない。しかし、逆にR&Bファンにとってはそうしたジェリー・バトラーの姿勢が物足りないものになっていった。

ぼく自身も、彼のマーキュリー時代後期にはあまり興味がなかった。コンスタントにアルバムを出していたので一応レコードだけは買っていたが、どうも昔ほどの関心は持てなかった。

自分の好みのタイプの音楽を歌わなくなっていったのが、その第一の原因だが、もうひとつ彼の声の質が、昔と較べると、ずっと太くなってきているのも、何となく気に入らないのである。

そんなジェリー・バトラーであっただけに、彼がモータウンへ入社したというニュースを聞いた時は、内心うれしかった。

「デトロイトのモータウン・レコード」のイメージは、6~7年前のロサンゼルス大移動ですっかりなくなってしまったが、それでも、シカゴのベテラン、ジェリー・バトラーのモータウン・レコード入社は、我々R&B/ソウル・ファンには、確実に或る種の期待をいだかせてくれる。

しかし、「ジェリー・バトラー、モータウン入社」のニュースはレコードとしては仲々実現しなくて、我々ファンを心配させていた。

そして、ようやく出来あがったのが、いま手にしているこのアルバムである。

入社のニュースからレコード・デビューまでの間にかなりの期間があったが、その間の事情は今のところ詳しく紹介されていないので、はっきりしたことは言えないが、アルバム作りにたっぷり時間をかけたのかもしれない。

シングル盤デビューよりも、むしろアルバム・デビューに会社側も力を入れたのだろう。それは、すでに彼がエスタブリッシュされたシンガーであるためであり、また、アルバムで今後も売っていこうとしたからであろう。

ところでこのアルバム・シンガーとして売っていこうとする姿勢は、本音を言わせてもらうと、我々R&B/ソウル・ファンとしては、はなはだ心配なのである。

果して、このアルバムで、ジェリー・バトラーがどのような姿勢をとっているか、じっくりお聞きいただいた上で判断していただくこととして、ここでジェリー・バトラーの簡単なバイオグラフィーを紹介しておこう。

1939年12月8日ミシシッピー のサンフラワーという町に生まれたジェリー・バトラーは幼い頃にシカゴにやってきて、学校へいくかたわら、教会の聖歌隊に加わってゴスペルを歌い始めている。

そして、トラベリング・ソウルズ・スピリチュアリスティック・クワイアという聖歌隊に参加している時に、カーティス・メイフィールドやサム・グドゥンたちと知り合い、1957年6月ハイスクールを卒業と同時に自分たちでボーカル・グループを結成することになった。ザ・ルースターズというのがそのグループで後のジ・インプレッションズの原形である。

ジェリー・バトラーは、ジ・インプレッションズのリード・シンガーとして1958年にシカゴのヴィージェイ・レコードに入社。

そして同年夏にあの名作「For Your Precious Love」を発表。

しかし、この1作で、彼はソロ・シンガーに転向している。

以来ソロ・シンガーとしてシカゴを中心に歌いつづけているジェリー・バトラー、アメリカのR&B/ソウル・シーンでは完全にトップ・クラスの人気と実力を獲得している。

■久しぶりに見せるジェリー・バトラーの熱気あふれた歌いぶり

それでは早速ジェリー・バトラーのモータウンにおけるデビュー・アルバムに針を置いてみることにしよう。

収録曲は10曲で、プロデューサーによって大体3つのグループに分類出来る。マーク・デイビスが手がけた作品群、それにサム・ブラウンとマイケル・スミスがそれぞれ2曲づつ手がけている。そして残りの2曲をマイケル・サットン&ハル・デイビスとクレイトン・アイビー&テリー・ウッドフォードのコンビがそれぞれ1曲づつ手がけている。

マーク・デイビスが**「愛の灯は消えて」**を筆頭に**「デビル・イン・ミセス・ジョーンズ」「愛をつげる小鳥」「ジス・イズ・ユア・ライフ」**の4曲を手がけているけど、前3曲は大体同じムードで作られている。つまり、ミディアムからアップ・テンポにかけてのリズム・ナンバーで歌われ、ジェリー・バトラーに一生けん命歌わせている。この作りは、マーキュリー時代に通じるものがあり、バラードを唄わせて中途はんぱに甘さを強調するのよりは、ずっと効果的である。

それは、サム・ブラウンの手がけている2曲**「ゴーイン・レフト」**とB④**「シーズ・イン・ラブ」**の2曲を聞き較べていただければわかる。前者のリズム・ナンバーと、後者のバラード・タイプでは、確実に前者にジェリー・バトラーの魅力がより多く表現されている。

マイケル・スミスの2曲も**「フール・ユー」**と**「ラブ・メニュー」**とあり、前者のリズム・ナンバーがやはり印象に残る。マーキュリー時代初期の「Hey Western Union Man」を連想させる出来で彼の古くからのファンだったらきっと気に入ってもらえるはずだ。

スロー・バラードで強烈な印象に残る作品がなかったのが少し残念だが、マーキュリー時代の末期よりは確実に"歌う"気になっているジェリー・バトラー。せっかくモータウンに入社したのだから、同レーベルの先輩格にあたるマービン・ゲイやスモーキー、エディー・ケンドリックス、スティービー・ワンダーたちに負けないドル箱スターの地位をつかんでほしいものである。ジェリー・バトラー節の魅力を思いきりぶつけながら……。

【桜井ユタカ】76-7-20

● SfDE I

1 I DON'T WANT NOBODY TO KNOW

Well, gonna have a party
And invite all our Iriends
Gonna tell 'em that our love
Is comin' to an end
Gonna tell 'em that I'm sick and tired
Of the evil things you do
f ain't gonna say you're leavin' me
Gonna say f'm leavin' you

Call up your daddy
Talk to him man to man
Gonna do my best to try
And make him understand
f'm gonna say, "Your daughter
Cheated and she lied
And no matter what I did
She was never satisfied."

And I don't want nobody
To know what is true
To know that I was fool enough
To lose a girl like you

*f don't want nobody
To find out what is true
Hey that you're leavin' me
And I don't know what to do

Yeah, well, baby
Can't say a doggone thing
About what f did wrong
Can't say that f'm to blame
For breakin' up our home
So in desperation, tryin' to save Iace
I bend the truth just a little bit
And put you in my place
Holdin' on to all f've left
My ego and my pride
And maybe find the answer
Before they know f've lied

'Cause f don't want nobody
To find out what is true
Find that I was Iool enough
To lose someone like you

(*Repeat)

Ooh baby, you see
What f'm gonna do, baby, without you

**Oh f don't want nobody
To ever know the truth
Know that f was fool enough
To lose a girl like you
I don't want nobody
To ever know the truth
Hey that you're leavin' me
And f don't know what to do

(**Repeat)

2 I'M GOIN' LEFT

*I'm goin' lelt
Till you lead me to the right
Lead me to what is right
f'm goin' left
Till you lead me to the right
Lead me to what is right

There's a train people say
f can ride to get my whole life straight
But the bridge on the way
Has a toll too much Ior me to pay
Yes, f know it must be
What I do could mean my destiny
Lights are green, all is go
But my heart keeps tellin' my mind no

(*Repeat)

Hey there's a land over there
Where all are given equal share
What you get is so small
ft's like never havin' nothin' at all
Take my heand, say as a Iriend
f will stick with you until the end
f'm in doubt, must decline
'Cause even friends can change their mind

(*Repeat)
Hey hey, oh

(*Repeat)
Oh hey, be a friend of mine
Come and drink my wine
Why don't you lead me to what is right
Hey hey, don't you understand
f'm a lonely man
Lead me to the right
Hey yeah, just what you do, f'm eallin' you
ff you lead me to the right
Hey hey hey hey
f'll be your brother, f'll be your lover
But lead me to the right...

3 I DON'T WANNA BE REMINDED

She waa the reatlesa one
She made love for fun
And f lound a new life
And she returned to haunt me again
Oh it ain't the first time
That she changed her mind
f remember the last time
f gave in to her, oh and

*I don't wanna be reminded
OI thc tears I shed behind it
'Cause f bclieved and she deceived me once again
Oh she made love for the moment
And how well she did perlorm it

But f can't take this hcarthachc anymore

Like a seashell that washed ashore
I was empty nnd misplaced
And only time helps the mind to eraae
All oI the pain f tried to forget
Now f'm happy
'Cause f'm finally over her, mm

(*Repeat)
And f can't take the heartache anymore

**Oh oh I don't wanna be reminded
OI the tears (that) I shed behind it
When f believed and she deceived me once again
Oh she made love for the moment
And how well she did perlorm it
But I can't take the heartache anymore

(**Repeat)

4 DON'T LET THIS SMILE FOOL YOU

Hey ask me how I'm doin'
Have you got awhile
So f can tell you about the ruin
Behind this great big smile
You might think that I'm doin' all right
That I've begun to see the light
And outside I might be light
But inside I'm blue

Don't you let this smile fool you
'Cause f can cry my heart out to you
Don't let this smile Iool you
Oh it gets so lonely, girl
That I could tell the world
Hey hey, yes, f am

Oh f really want to thank you
For your concern
'Cause I've been taught a lesson, you see girl
f've lived and f've learned
ft ain't no Iun havin' it
Without the one you love to share it with
Baby, and outside I might be laughin'
But inside I'm a mess

Don't you let this smile fool you
'Cause f can cry my heart out to you
Don't let this smile fool you
Oh f get so lonely, baby
Until it's drivin' me crazy
But f might smile and say
That I'm doin' fine
But it's just a masquerade
To hide a worried mind

**Oh don't you let this smile fool you
'Cause I can cry my heart out to you
Don't let this smile fool you
Oh sometimes in the midnight hour
f gotta take a shower
Don't you let this smile fool you
'Cause I can cry my heart out to you
And I can tell some atories to you
Hey they'll make you sit down and cry

*Come back, baby, come back
I get so lonely

(*Repeat 3 timea)
(**Repeat)
And ask yourselI why

Don't you let this smile fool you
'Cause I can cry my heart out to you
Hey my whole life f have to live in dreams
Is hardly what it seems...

5 I HONESTLY LOVE YOU

Maybe f hang around here
A little more than I should
We both know f've got aomewhere else to go
But f've got something to tell you
f never thought I would
Oh but you really ought to know
Hey I love you, f honeatly love you

Now you don't have to answer
f can aee it in your cyea
And maybe it'a better lelt unsaid
But this ia puro and simple
And you must realize
That it'a coming from my heart and not my hend
But f aay f love you, f honeatly love you

f'm not tryin' to make you feel uncomfortable
Heaven knows f'm not tryin'
To make you anything at all
But this feelin' doesn't come along everyday
Well you shouldn't blow the chance
When you've got the chance to say
I love you

Now maybe if we had met
fn another place in time
This moment might be ending in a kisa
But here you are with your love
And here f am with mine
So darling we'll be leaving it like this
But oh f love you, I really do, baby
And ao everyday f come around
Hopin' that f just might bump into you
Wanderin' around
And f was atandin' right here by the door
And the moment you walked in
I just couldn't take it no more
And something inside me, you know you love me
Why don't you just speak...

● SIDE 2

1 LOVE'S ON THE MENU TONIGHT

Well it's 4:30 and I'm leavin' early
My lady just called up to say
There's something special on today

*She's got love on her mind
Soft music and wine
Love's on the menu tonight

A quiet evening is what we've been needin'
Hey the girl has got a great idea
And so f'm getting out of here

(*Repeat)

Lord knows it's been a very hard day
And a little love in the evening
Can take the tension away
To be wrapped in the arms oI the girl I adore
Is a plensure, yeah a treasure
Worth leavin' early Ior

So let 'em dock my pay
Oh but I just can't stay
You see f don't have time
To do any overtime today, 'cause

(*Repeat)

Baby's got love on her mind
Solt music and real good wine
And f want to be there on time
Ooh wee, she's got love on her mind
Soft music and wine
And I'll stay another time
But tonight I must decline
The girl's got it all in line..

2 THE DEVIL IN MRS JONES

Now and then when friends drop in
They say f've changed my bag
To their surprise, yes I have
You know they call the priest
To pray for me
They say my woman's Stan in disguise
Oh yeah they do
Hey but an Exorcist can't resist her kiss
He'd tremble and I bet you
That you'd believe in the spell she weave
Like I do il she met you
And il this love jones is the curse
Then I'm ready Ior the worst

*The devil in Mrs. Jones
Makes me want to raise a little hell oI my own

(*Repeat)

With mind possessed f must confess
That f would trade a lifetime for an hour
Yes I would
Wrapped in her arms, unearthly charms
You know the girl has got me in her power
And it feels so good
f was wise to get some advice
From an old friend, he's a gypsy
He read my palm and told me I'd have good luck
But f had to keep her with me
And from that forecast f can't lose
Just can't lose with the stuIl she use

(*Repeat)

**The devil in Mrs. Jones
Makes me want to get up and get it on

You see f was wise to get some advise
From an old friend, he's a gypsy
He read my palm and told me
Boy, you're gonna have good luck
But f gotta keep the girl with me
From that forecast I can't lose
Just can't lose with the stuff she use

(*Repeat)

***The devil in Mrs. Jones
Makes me want to make love all night long
(**Repeat)
(*Repeat)
(***Repeat)
(*Repeat)

3 THANK YOU EARLY BIRD

People try to tell me
Love takes time to grow
But they never held you
How in heaven can they know
When f first kissed you
And your fingers touched my face
Felt the strangest feeling
Like falling straight through space

*Oh you're my future
You're my bait for life
Thank you, early bird
You're the morning's dream
You got here tonight
Thank you, early bird
You're the morning'a dream
You got here tonight

Oh like a good book
Takes no time to read
Feeling caught between us
Eagerness and need
f knew you felt the feeling
'Cause I lelt the leeling back
Lovin' you is easier than reading
A simple highway map

(*Repeat)

ft's not imagination or infatuation
'Cause you're someone new
'Cause you're somebody new
I've had other loves before
But they were never nothin' more
Than a rehearsal for you, just for you

(*Repeat)

Thank you, early bird
For comin' and see about your baby
Ooh, thank you, early bird
You're the morning's dream, you got here tonight.

4 I THINK THAT SHE'S IN LOVE

Each time I call
ft seems to me she's all excited
Like when you talk to an old Iriend
But maybe then it's just pretend
And so my feelings are divided

*Am I right, am I wrong
Are her leelings that strong
Am I putting me on
Oh f think that she's in love with me
And f think she more than cares about me
Oh f think that she's in love with me
But there's one thing I know
f'm in love with her

Holding her close
Her eyes say more than she is showing
Since what I've heard seems very clear
Why won't my fear just disappear
It's disconcerting, heaven knows

(*Repeat)

Oh I think the girl's in love with me
Yes I think the girl more than cares about me
Oh but I really wish f could be sure
That the love she's giving belongs to me
Oh f do believe it'll be true
Someday she'll say I love you, too ..

5 THIS IS YOUR LIFE

Oh do what you want to do
So much in lile to see you through
Be what you want to be
Oh be strong and tell the world you're Iree
f see you children oI the world
Searching to Iind yourselves and who you are
So many roads for you to choose
So many ways for you to win or lose
Oh this is your life, oh yeah yeah yeah
Yeah, this is you life
This is the whole show, baby

Hey you all, round and round we go
Oh people come and people go
Love makes the world go round
Won't somebody share the game
we play is lost and lound
So don't close your minds to what you see
A world oI pain, hate and poverty
Somehow we all must find Iaith
To make this world oI ours a better place

Oh this is your life, oh yeah yeah yeah
Yeah, this is your life
Oh yes it is, baby
Yeah, this is your life
This day is all it is, baby
Oh this is your life
And you better try to get it right
Hey this is your life
Oh this is your life, oh yeah yeah yeah...

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

DOUBLE DECKER
610-439-3600
$ 3.00



MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL



SIDE 1
1. THE INVISIBLE ARCHITECT (5'45")
2. MON AMIE (4'08")
3. UNSPEAKABLE DAWN (7'09")
4. IZIBONGO (5'23")

SIDE 2
1. SHAMAN'S DRUM (5'30")
2. THE BIG PICTURE (6'05")
3. ROCKED IN THE CRADLE OF THE DEEP (5'24")
4. IRON VOICES (4'57")

THIS ALBUM IS DEDICATED TO STEVE LAMMÉ (1917-1988), A TRUE VISIONARY, AND THE INVENTOR OF THE ELECTRONIC DRUM.

Rhythm lies at the center of music and a drummer is tied into that pulse like an unerring clock. THE BIG PICTURE finally synchranizes the rhythmic choreography of a drummer with the melodic and sonic range of computers, synthesizers, and digital samplers. Digital sampling allows percussianists to use their instrument to record any sound, natural or artificial, and play it by striking an electronically sensitive pad.

Now percussianists can have a melodic as well as a rhythmic voice. Michael Shrieve and David Beal, as THE BIG PICTURE, have created a signpost album that's not just the next step in percussian, it's another step in the evolution of music. It puts the percussianist on a plane with traditional front line soloists, giving them the full range of timbral and sound shaping abilities. It also makes the percussianist an orchestral arranger of all sounds from the acoustic realm, the digital realm, and realms we haven't heard before.

Through carefully wrought compositions they create a global percussion dance ensemble that shifts from African drum chairs with strings to avant-garde percussian ensemble with a groove. When it's all said and done, the techniques, theories, and philosophies behind THE BIG PICTURE dissolve in its pure musicality. THE BIG PICTURE opens a window on a new world of percussian.

John Diliberto/Music Journalist
Producer - Totally Wired - "A weekly new music radio documentary."

Credits:
All music composed, performed, and produced by Michael Shrieve and David Beal except: THE BIG PICTURE composed by Shrieve/Beal/Scaturro
Executive producers: Ethan Edgecombe and Eckart Rahn
Basic tracks engineered by John Rollo and Marc Senasac at Different Fur Recording, San Francisco, CA, assistant engineer: Mark Slagle
Acoustic drums and additional tracks recorded at Millbrook Sound Studios, Millbrook, NY, engineer: Paul Orofino
UNSPEAKABLE DAWN and THE BIG PICTURE engineered by Jeffrey Norman, recorded at Studio D, Sausalito, CA, mixed by Paul Orofino and Jeffrey Norman, The Site, Marin County, CA
String arrangements on MON AMIE by Steve Gaboury, recorded at Platinum Island Studios, NY, NY, engineer: Gragg Lunsford
Additional overdubs: Peter Scaturro, Michael Carobello, Victor Pantoja, and Larry Oppenheimer (effects processing)
Digitally mastered by Dan Hersch, DigiPrep, Hollywood, CA
Graphic design by Aldo Ricchiero, E1 Studio, Sausalito, CA
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Front cover collage by Nancy Hennings
Photos by Pat Johnson

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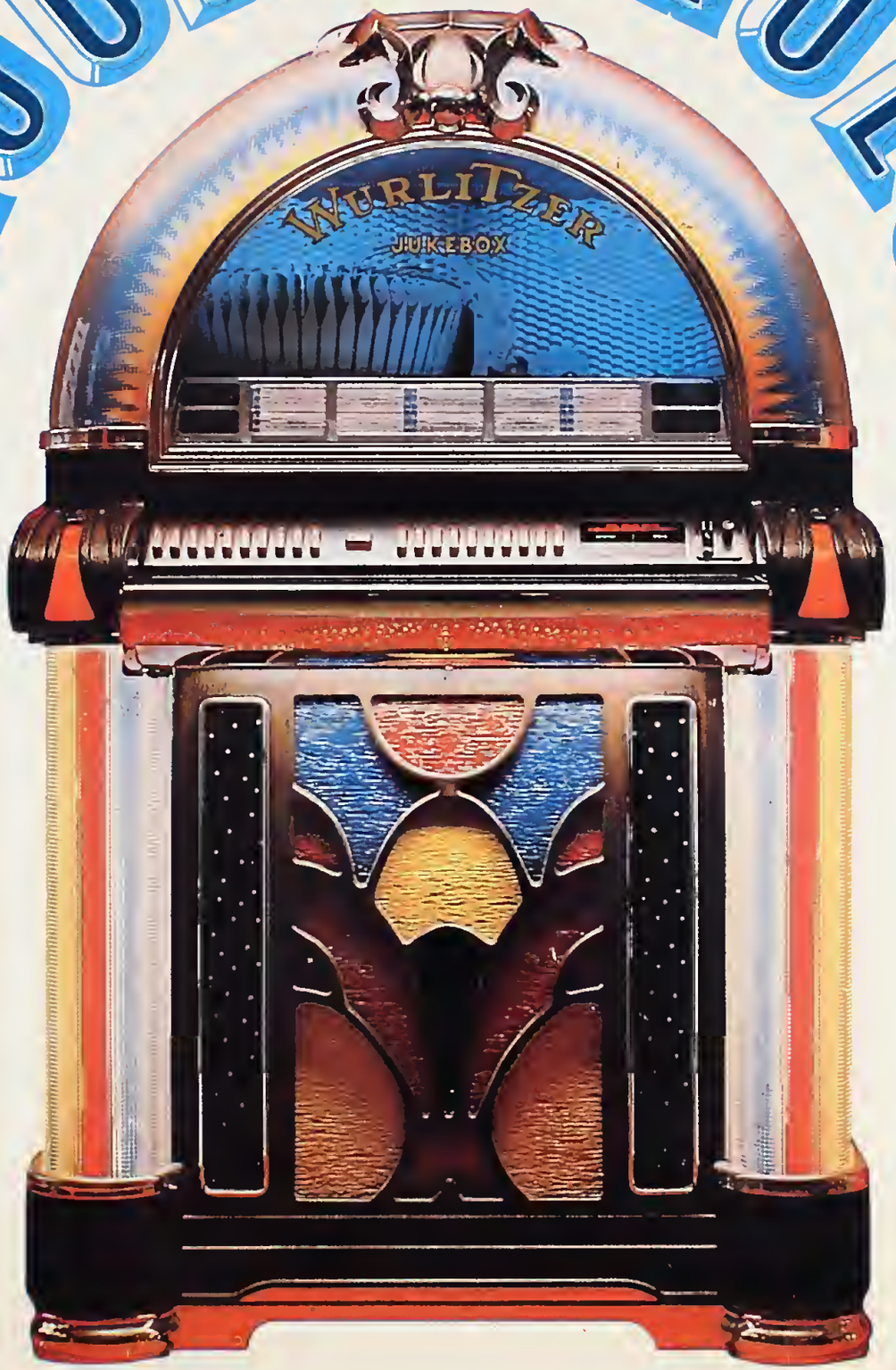
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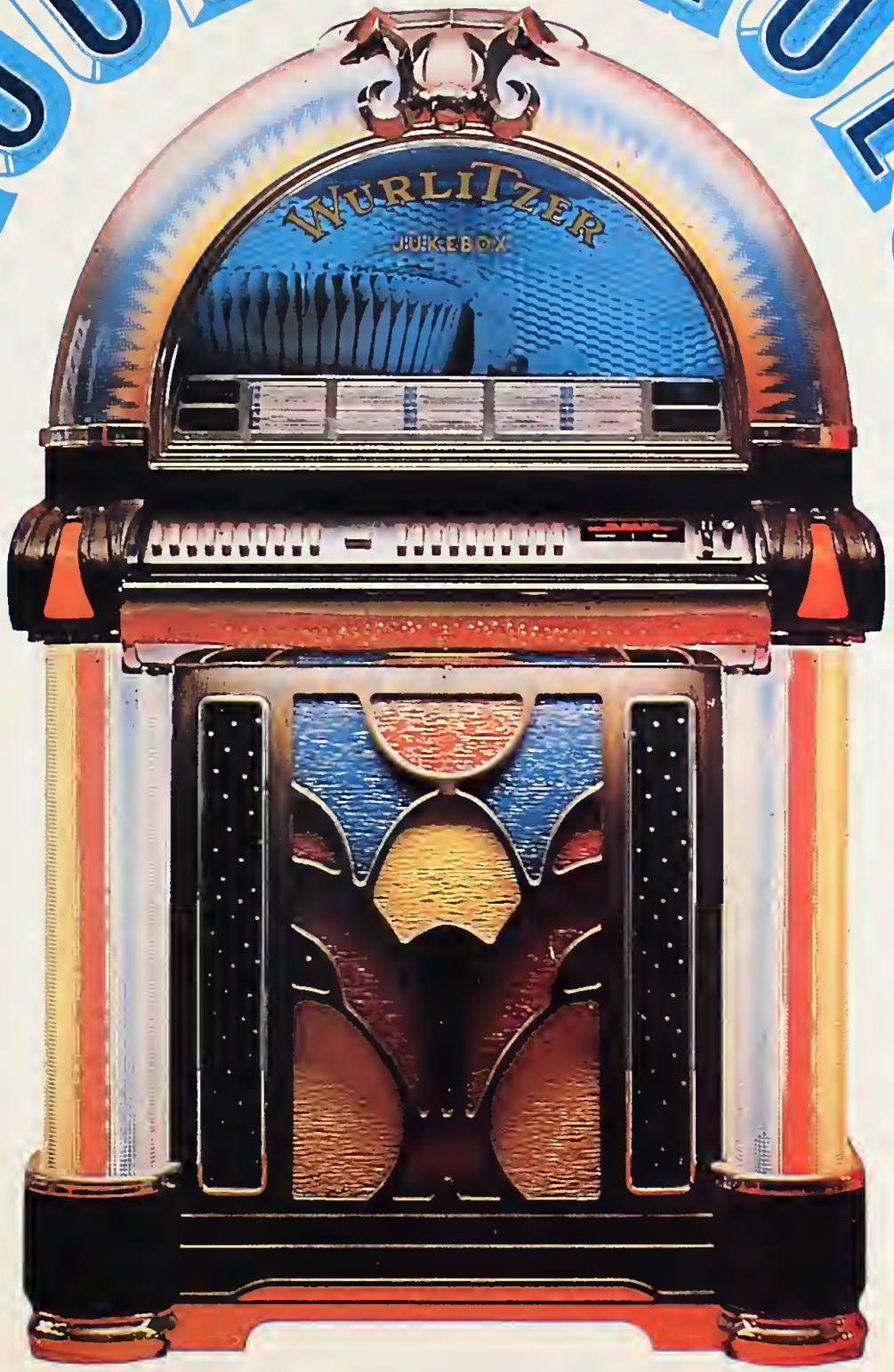
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12 inch 45

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ROCK HEROES



VOL. 1

12 inch 45


STAR
be somebody
BE SOMEBODY



SIDE 1

1. be somebody - club mix 7:43

2. be somebody - radio version 4:00

(F.Del)

SIDE 2

1. be somebody - instrumental 7:43

2. the light - 3:26

(F.Del)

Recorded and mixed at: Heat Studios, Miami Beach, Florida
Mixed at H&N Studios, Miami, Florida
Produced by: Star
Executive Producer: Dennis Dellinger
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KILLING JOKE ADORATIONS



SIDE ONE:
ADORATIONS

SIDE TWO:
ADORATIONS

PRODUCED BY CHRIS KIMSEY
ENGINEERED BY THOMAS STIEHLER
MIXED BY JULIAN MENDELSOHN

ADORATIONS

Written by Killing Joke

Courage and cowards move heroes to ectasy,
Welcomes of war and wounds, vigil and victory.
Structures of atoms dance, sugar towards the taster,
Prey to the predator, love as we're falling down.

Through light and laughter flow, to dirge and death we go.
Mindless processions move, lanterns of burning towns.
Welcome to fray and feast, bliss in all sorrows found.
Rhythm and random moves and waves of revelations.

Patterns I'm finding
As pain and joy and sorrow mingle.
Patterns we're finding
Our faces raised in adorations.

Deserts are paradise, awake to genocides.
Delight and suffering, these roles that we have found.
Nourished by food we eat, hungered by waste excrete,
From apes or sons of god, let every act be sacred.

Patterns I'm finding
As pain and joy and sorrow mingle.
Patterns we're finding
Our faces raised in adorations.

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WRITTEN BY KILLING JOKE
PHOTOGRAPHY BY CINDY PALMANO
SLEEVE BY STYLOROUGE

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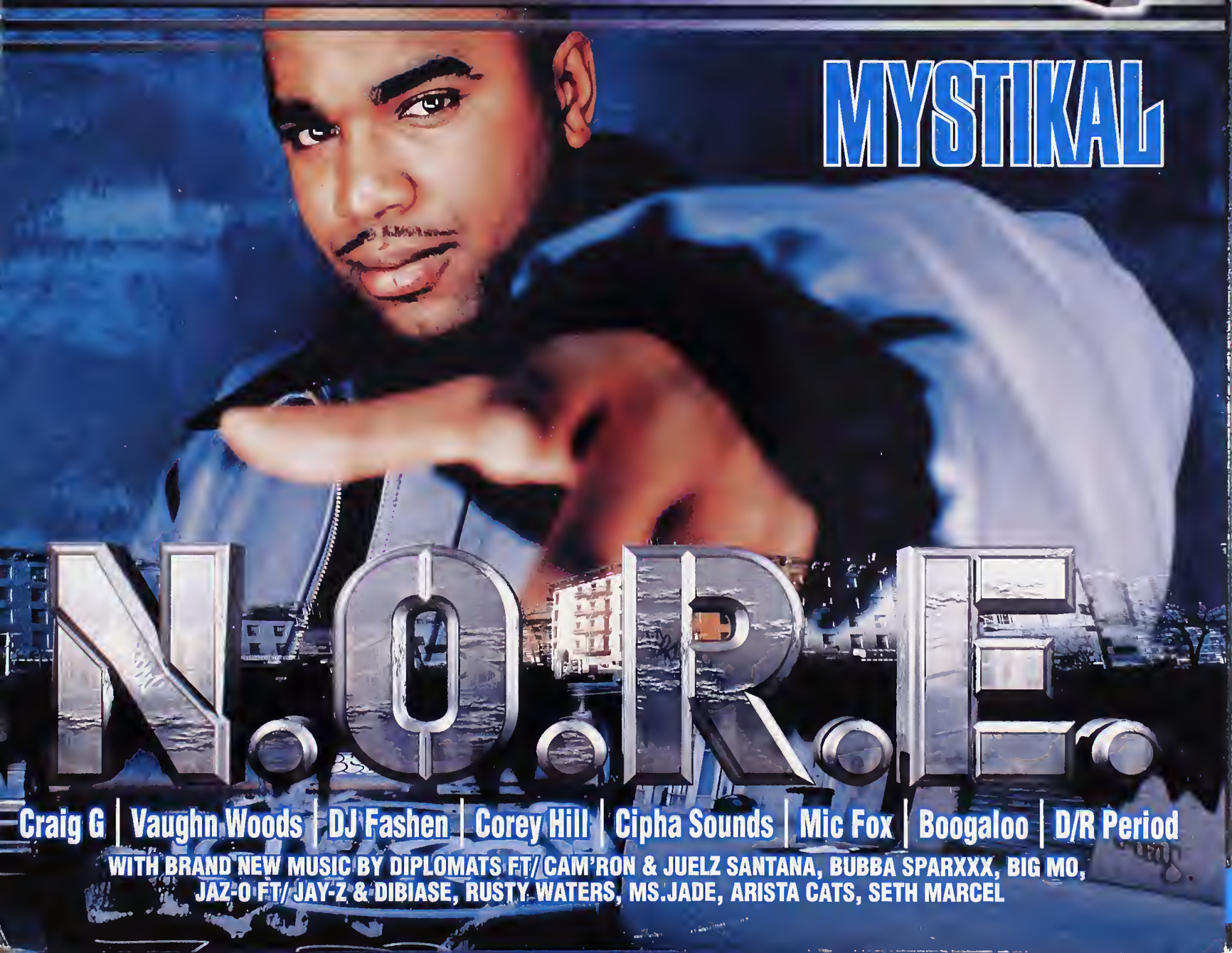
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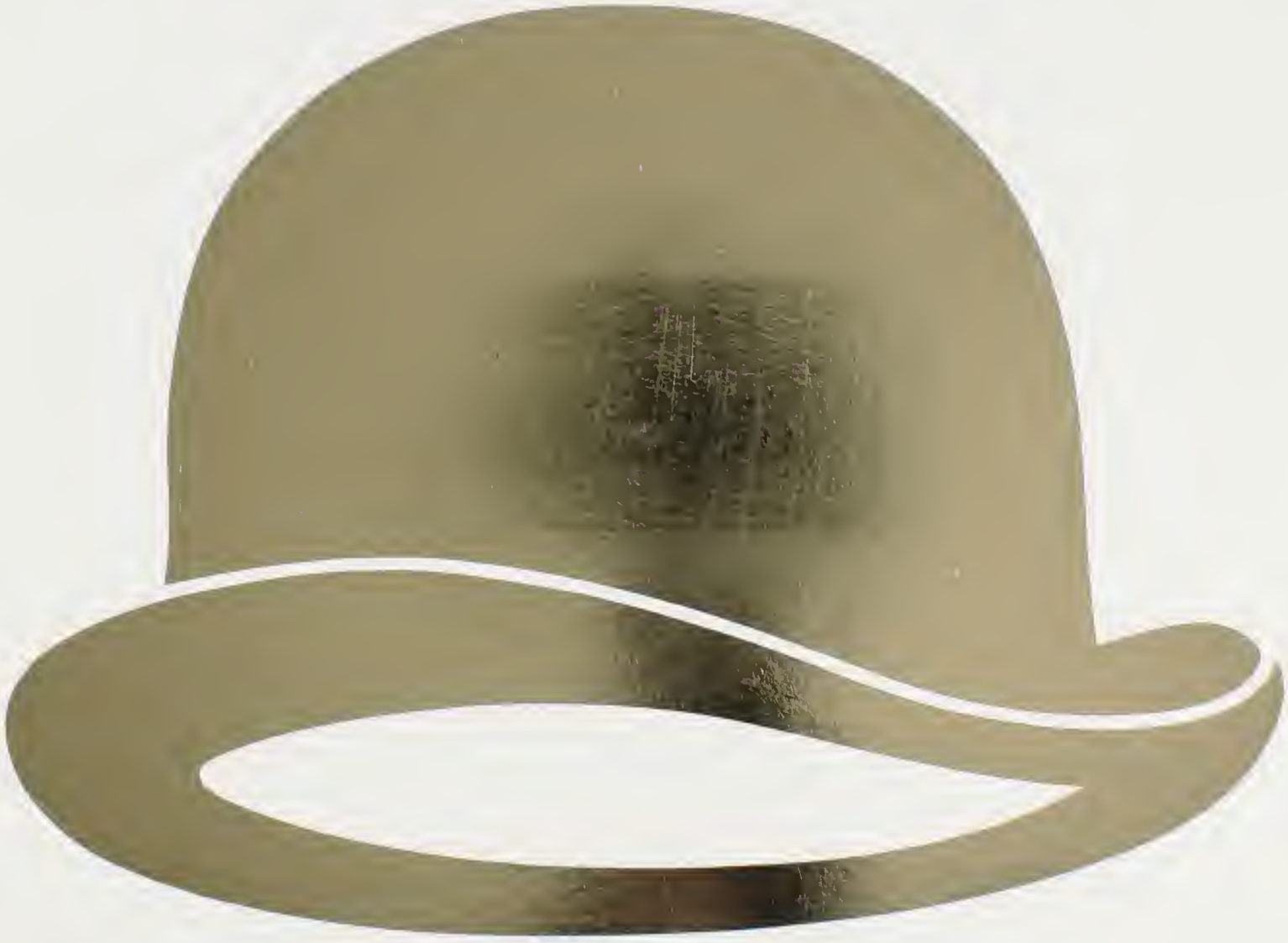
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Posh



AR008
STEREO

Posh



SIDE 1

Lazy*
Telemann Vivace F Minor
Can You Imagine*
Gay Paris*
Blackbird
Vou Vivendo

SIDE 2

Eyes That Shuffle*
Bach Bourrées
Terpsichore
Go To Your Room*
Night Flight*
Gotta Go*

* Compositions & arrangements by John Hute. All other selections arranged by Jane Rutter except 'Blackbird' arranged by John Hute

Meet Posh ...

But how do you introduce a band that refuses to be pigeonholed, a trio of exciting young players whose talents embrace music of all sorts – jazz, pop, classical, rock.

You might easily say what they are not: they are not living wallpaper musicians; they are not dependant upon massive or, indeed, any amplification; they are certainly not specimens of the white-tie-and-tails performer.

You may find them serenading the cinnamon toast and cappuccino crowd at a late-night coffee joint; touring the country for Musica Viva; laying them in the aisles at an Opera House gig; wooing the footy fans half time at the big match (C'MON POSH); or here, very much alive and well and spinning at 33⅓.

Hear POSH and you will find a sound that is immediately appealing, a sound that is intelligent, relaxed, thoroughly professional. Theirs is a music which fuses the best of all musical worlds without compromising any of them. The POSH style relies on complete individual discipline combined with that total ensemble which is the hallmark of good chamber music.







Whether it be Bach or Telemann or one of guitarist John Hute's urbane and sometimes gently ironic compositions, the music of POSH belongs to all of us

POSH, after all is said and played, is simply POSH.

David Vance*

*David Vance is music journalist for the Sydney Morning Herald

Posh is ...

Jane Rutter – Flute
John Hute – Guitar & Vocals
Hugh Fraser – Double Bass

Also Appearing ...

David Pereira, Nathan Waks – Cello
John Harding – Violin
Kim Ambrose – Congas

Sound Recording by Adam Hute
Produced by Peter Martin.
Mixed at Sun Studios, Sydney Australia.
Recorded at Alberta St. Studios.

ARIKA

• Cover designed by Ted Blackall & Susan Baird Photos Frank Lindner & Martin Harsono
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APPALOOSA RIDER / BOB PICKERING

SIDE I

Rollin' In My Dreams
Appaloosa Rider
A Debt To Pay
Can't Seem To Get You Off My Mind
I'm My Own Grandpaw

SIDE II

I'll Stand By You
Phil's Interlude
Miss Eleanea
Hey, Little Man
Playin' This Game (Is Breakin' My Heart)
So Long, It's Been Good To Know Yuh

Produced by Whitey Thomas and Bob Pickering for Thunder Productions
in association with Showco Productions
Recorded and Mixed at January Sound Studios, Dallas, Texas
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EMI ST-11176

Capitol

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DESIGN: STAN RICHARDS & ASSOCIATES

ROLLIN' IN MY DREAMS

Headed for the open skies of Texas
Out on the highway in the mornin' sun
Goin' to see my girlfriend from Nogales
She don't speak much English
But she sure is a lot of fun.

I'm a rollin' in my dreams once again
Headed where the sun always shines
Rollin' in my dreams once again
Hope nobody wakes me 'til I die

I met her in a barroom down in Clovis
Asked to buy her a drink . . . she quickly smiled
In dusty cars and pickup trucks we hitchhiked
All around The Southwest and along The Great Divide

Chorus

I left her at a truck stop outside Dallas
A brown suitcase full of postcards in her hand
And ever' since that day I've been a roamin'
Now I'm goin' back to Texas and there I'll make my stand.

Chorus

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APPALDOSA RIDER

Well somewhere back around '36
Standin' knee deep in the Oklahoma sticks
Pickin' and singin' Jimmy Rogers licks
Like I owned 'em

The girls in town loved what I'd do
I had Choctaw Hair
Eyes of blue
They'd call me baby
I was six foot two
And looked lonesome

Then yonder came a man in a big ol' car
A black beret
A big cigar
He said, "son, yore a natural cowboy star
For sure."

I looked at him and I said fine
He looked at me and he said sign
I put my name on the dotted line
And I became the . .

Appaloosa rider
Appaloosa rider
Appaloosa rider
Hero of the Plains

Soon I smiled from magazines
My head slicked down with vasoline
All those bobby-sox babies' screams
Would ring

They'd pack in just like Maine Sardines
And stand out in the mezzanines
To see me ride across the screen
And sing sing sing sing

Chorus

A hundred fights I musta' won
A thousand bullets in my gun
My hat stayed on through all the fun
And glory

But my real life pony had its hood adorned
With a big ol' set of western horns
While all America ate popcorn and marveled at the
One and only

Chorus

Well a real life villain crossed the line
So I crossed Hollywood and Vine
And signed another dotted line
My handle

I came back, but all the noise
Was made for Hoppys, Genes and Roys
Hollywood had more cowboys
Than scandals

So I'm back here in the Oklahoma sticks
Out of all my old side kicks
Jack Daniels is the one who sticks around

But friends and fans have begun to write
And I learned why the other night
When I woke up to a TV fight

The hero won and his hat stayed white
Guess who rode across my sight?
I tell ya', I was dynamite!!!!

Chorus

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A DEBT TO PAY

Abe put the horse in the stable
With the last of the water and grain
Bring a torch to the field
And we'll burn fifty years away

Bring down your sister's blue ribbon
The one that she won at the fair
And since Richmond has fell
You'd best poison the well on your way

Make up a bed in the wagon
And bring every blanket you find
This damn winter's so cold
And your mother's so cold for the ride

I know, Abe, it's hard what I'm askin'
To leave half a lifetime to them
But armies don't care if your sons were born there
And the bullets don't see who they're taking from me
And I know you'll not cry when I tell you that I've
Got to stay . . a debt to pay . . .

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CAN'T SEEM TO GET YOU OFF MY MIND

Walkin' down the road lookin' at the sky
Tryin' to get home by suppertime
My other woman's waitin' there
Wi' lovin' in her eyes
I can't seem to get you off my mind.

I was down and out nothin' left to lose,
Sittin' in a bar to pass the time.
Whey you found me there you chased off all my blues.
I can't seem to get you off my mind.

You went to New Orleans to be a dancer
You bought a brand new dress and changed your name.
I didn't care, I thought I knew all the answers.
But none of the questions are the same.

Got the letter that you wrote me yesterday
Opened it and read between the lines
Seems like a thousand years since you went away.
I can't seem to get you off my mind.

Summer came, I couldn't feel the sunshine
September's here but it don't look like rain.
Looks like it's gonna be a long lonely winter
If I don't find my love again.

Watchin' smoke rings gliding through the air
Countin' bubbles in the wine
Laughing as you ran your fingers through my hair
I can't seem to get you off my mind.

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I'M MY OWN GRANDPAW

I'm my own grandpaw
I'm my own grandpaw
It sounds funny I know
But it really is so
Oh, I'm my own grandpaw

Many, many years ago when I was twenty-three
I was married to a widow who as pretty as could be
This widow had a grown up daughter who had hair of red
My father fell in love with her and soon they too were wed.

This made my dad my son-in-law and changed my very life
For my daughter was my mother 'cause she was my father's wife
To complicate the matter even though it brought me joy
I soon became the father of a bouncing baby boy.

Little baby then became a brother-in-law to dad
And so became my uncle though it made me very sad
For if he was my uncle then that also made him brother.
Of the widow's grown-up daughter who, of course, was my step-mother.

Now father's wife then had a son who kept them on the run
And he became my grandchild for he was my daughter's son
My wife is now my mother's mother and it makes me blue
Because although she is my wife she's my grandmother too.

For, if my wife is my grandmother then I'm her grandchild
And everytime I think of it, it nearly drives me wild
For now I have become the strangest case you ever saw
As husband of my grendmother I am my own grandpaw.

Chorus

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I'LL STAND BY YOU

The song you sing is sadness
The words you say are true
I can't promise you gladness . . . no
But I'll stand by you.

I can't give you diamonds
Like your rich friends do
Everything I have is yours
Let me stand by you.

You can tell me all your troubles
I'll try to understand
When you're all alone and need somebody
Won't you let me be your man?

I've been many places
Known a love or two
They're just forgotten faces now
Let me stand by you

Chorus

You say you're feelin' lonely
Don't know what to do.
You don't have to cry no more
Let me stand by you.

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MISS ELEANEA

Miss Eleanea, where'd you sleep last night?
Was it rainin'?
When the morning light came breakin'
As you lay wakin'
To a new day.

Find a new game
Close another door
Miss Eleanea, I've been there before
It scares you just to be you
But you can' change it.

If you keep on running
Trying to find yourself
Be somebody else
If you want to

If anyone should see her
Just say hello for me
Say I'm glad she's free
If she wants to

Miss Eleanea, where'd you sleep last night?
Was it rainin'?
Hmmmmmmmmmmmmmmmmmmm

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HEY, LITTLE MAN

Hey little man
Busy box in your hand
Starin' amazed at what you see

Hey little boy
Fascinating toy
I can't believe this happened to me.

I can remember
When I was a kid
An Arkansas farm where I used to grow

We'd get outa work
Send old Rufus to tree
Dad, can't you hear him callin', bayin' to me?

I can remember
The things you said
I can understand now I've made my own bed

Now I see
And I realize what I saw in Daddy's eyes

You came to me
One year ago today
Brought me a love
Showed me a whole new wey

One fine day
You will feel
What I see
Standing here
Before me

Hey little man . . .

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PLAYIN' THIS GAME (IS BREAKIN' MY HEART)

Somethin' funny, in the way you smile
Seems as though there's somethin' you should tell me
If it's over
If the feeling's gone
Please don't go on trying to be kind.

Let the tears fall where they may
Please don't try to spare my feelings one more day
You can let the teardrops start
'Cause playin' this game is breakin' my heart

I remember how things used to be
I've known all along your love was ending
And if you're going
Don't you wait for me
Fading years will go to ease the pain.

Chorus

I've been changing with each passing day
Time it seems is pulling us apart
It's been coming
I've known it all along
If you're leaving now's the time to start

Chorus

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SO LONG (IT'S BEEN GOOD TO KNOW YUH)

So long it's been good to know you
So long it's been good to know you
So long it's been good to know you
This dusty old dust is a blowin' me home
I've got to be driftin' along

I'll sing this song but I'll sing it again
Of the place that I lived on the West Texas plains
In the city of Pampa the county of Gray
Here's what all of the people there say

Chorus

The people all set while the cloud rolled in
It was blackern' pitch . . . it looked just like sin
We all knew that the world was done
So the goodbyes traveled from one to one

Chorus

The telephone rang and it jumped off the wall
That was the preacher payin' his call
He said, "Look at the sahpe that the world is in
I've got to cut price on salvation and sin."

Chorus

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GUITARS: Bob Thomas, Bobby Rambo
KEYBOARDS AND SYNTHESIZER: Whitney Thomas
BASS: Ernie Chapman
DRUMS: Banks Dimon
PERCUSSION: Phil Kelly, Jimmy Flores, Enrique Reyes
SAXOPHONE: Lon Price

Thanks for musical assistance to:
John Nitzinger, David Hungate, Phil Kelly

Jimmy Flores and Enrique Reyes appear through the courtesy of Buena Suerte Records

STRING ARRANGEMENTS AND CONDUCTING:
Phil Kelly

STRING PLAYERS: Anshel Brusilow (First Violin), Peggy Miller, Gloria Stroud, Art Culver, Mary Culver, Norma Davidson, Tom Le Veck, Sheldon Goldsholl, Willa Howells, Arlene Teyloe, Mike Nowak, Kay Gardner, Monte Knutson, Kathy Pruitt

BACKGROUND VOCALS: Den Alexander, Frank Bloebaum, Calvin West, Ronnie Dawson, Bobby Rambo, Gary Casebeer, Wilson Fisher, Bob Peck, Tim Pollard, Peyton Park, Phillis Lindsey, Luci Crane, Tommie Young, Linde Hendy, Bettye Zoller

RECORDING ENGINEERS: Bob Pickering, Chuck Mandernach, Whitey Thomas

MIX: Bob Pickering

MASTERING: Wally Traugott

Special thanks to
Donna & Jan

I'm Bob Pickering. Well, here we are. You and me. I guess you're wondering why I've called us together. Appaloosa Rider. It's my first album. And I want you to like it. I don't know why exactly. I guess it's because I like it. Now I'm not trying to sell it and I want you to understand that. I want you to like it because you like it and not because I sold you a bill of goods. The songs were picked special. They're special songs written by special people. I figured that if I just have one shot at this thing I wanted it to be my best shot. And if I can't get you with Woody Guthrie you just can't be got. The songs in this album some people would say are 'Folk' songs. I call 'em 'folks' songs. They're about folks. Folks with problems. Folks looking for answers. Folks relating to each other, communicating with each other. Or trying to. The reason I'm sitting here running off at the mouth is that this fellow said that the people who buy this album would want to know something about me. I said I couldn't imagine that. When all of this came up in the first place I couldn't imagine it. I kept saying to myself Who would want to hear me sing. Somebody said I had a 'salable' quality to my voice. I said Well hell so does a cow. Which wasn't very funny. One thing everybody always wants to know about somebody is where they're from. I don't know why but it's always important. I was born and raised in Henryetta, Oklahoma. It's a good place. The high school football team was the Henryetta Hens and when I was a kid I thought they coulda stopped the flood. They were the Vikings and Redskins and Dolphins all in one. Being a kid in Henryetta, Oklahoma, was a good time to learn to get all your stuff in one pile. Most folks there had their head on straight. They had just been through the dust bowl and the depression. They taught me that all a fellow really has going for him is himself. I used to get hung up on what's next. You know. What was around the corner. A man doesn't know what's around the corner any more than a hog knows it's Sunday. But when he makes up his mind that he can handle it whatever it is, he's going to make it nine times out of ten. It's kind of like getting knocked down. The guy who gets up quickest is the guy who's going to have more time to set straight whatever caused him to get knocked down. That's when a dude finds out what he's all about. Like when the fellow said to me he wanted me to sing this album. I never had done anything like that before. So I had to make up my mind that it wasn't going to be any kind of a hill for a stepper. Now I'm not saying it wasn't hard. I'll stand up on two hind legs and yell it at you. It was hard. But I did it and I want you to like it. Like I was saying before, this may be my only shot. I'll consider it a success if it makes you smile.



Capitol

LSP-4037 STEREO

MUSIC FROM THE FILM SCORE COMPOSED AND CONDUCTED BY PAT WILLIAMS

HOW SWEET IT IS!

"HIS MASTER'S VOICE"
RCA VICTOR

From the
Original Sound Track!
THE
PICARDY SINGERS
with
HOW SWEET IT IS
and
MONTAGE FROM
HOW SWEET IT IS
Composed and Conducted
by JIM WEBB



NATIONAL GENERAL PICTURES PRESENTS

JAMES GARNER DEBBIE REYNOLDS
MAURICE RONET
IN
HOW Sweet IT IS!

PAUL LYNDE AND TERRY-THOMAS AS GILBERT TILLY WRITTEN FOR THE SCREEN AND PRODUCED BY GARRY MARSHALL & JERRY BELSON DIRECTED BY JERRY PARIS

BASED ON THE BOOK "THE GIRL IN THE TURQUOISE BIKINI" BY MURIEL RESNIK MUSIC BY PAT WILLIAMS TECHNICOLOR® PANAVISION® A NEW EXCITEMENT IN ENTERTAINMENT

HOW SWEET IT IS! Mono LPM-4037
Music from the Film Score Composed and Conducted by Pat Williams Stereo LSP-4037
Produced by Joe René

"How Sweet It Is!" Makes a Total Commitment to Comedy

"How Sweet It Is!" is a honey of a romping, saucy, uninhibited motion picture. It's full of tempting teen-agers, fits of laughter, marital bliss, and some marital blisters, because it kicks up a few heels.

There isn't a sour note in "How Sweet It Is!" Certainly, you'll see a dash of bitters and moments of wry faces, but they are all covered over with the juices of joy. The fun and games pour balm on a sea of troubles and nothing crabs the action. It makes a total commitment to comedy.

The plot is tart—a piece of pastry à *la* modern matrimony and teen-age tribulations. James Garner and Debbie Reynolds are madly in love (even though they are husband and wife). They love to love. Their son's girl takes off on a summer girls' tour of Europe. Father, mother, son decide to follow.

Debbie rents a villa on the Riviera from a real-estate hustler in America. The family crosses on a student ship. It adds up to good grief and a bit of heartburn. All that follows is freaked-out frenzy. From stolen buses to bedroom farce; from mistaken wolves to just desserts; from scuttlebutt to scuttled marriage.

James sings the empty-bed blues because his wife, Debbie, is unavailable. She gets mixed up with the villa owner. James and a pretty tour guide make moon-music together. Then it's snap, crackle, and pop (mom, too!) winds up in jail. But it all ends happily in the heat of passion and a buffoon bordello. That's the payoff. The end is in sight, and "How Sweet It Is!"

The film has outstanding music. Two songs were written by one of the truly gifted young composers of this or any other age—Jim Webb. This young college boy from California became the talk of the music industry with *Up, Up and Away*, a smash hit that rode the charts to new heights and won a composer Grammy award for Jim as 1967's Song of the Year. *By the Time I Get to Phoenix* and *MacArthur Park* have already proved young Jim is no one-song tunesmith, and now for the "How Sweet It Is!" sound track he's contributed the title song and the intriguing *Montage from How Sweet It Is*. The talented Picardy Singers perform these two Jim Webb winners from the original sound track.

The film-score music for "How Sweet It Is!" was composed by Pat Williams, another of the bright and clever young music men of today. Pat writes with strong melodic flourish and a fresh, frothy feel. His arrangements have a rakish, seductive quality that adds spice to the film's laugh lines and appeals to the ear, as well. Well versed in the arranging field, where he's worked with some of today's top singers, Pat has been credited most recently as one of the arrangers for the Steve Lawrence-Eydie Gorme Broadway musical smash "Golden Rainbow."

There's no message in "How Sweet It Is!" It's a fun film for fun people—with music to match!

MORT GOODE

SIDE 1

A PAIR OF BOOBIE-TRAPS (1:58)
LONELY AFTERNOON (3:27)
HOW SWEET IT IS* (2:32)
AND THEN, GOODBYE (2:14)
SUN OF THE BEACH (1:59)
BUGGED (1:17)

SIDE 2

FACE UP TO IT BABY (2:10)
THE SHORTAGE OF MINIS (2:12)
VILLA SWEET VILLA (1:56)
JENNY (2:20)
MONTAGE FROM HOW SWEET IT IS* (2:50)
BEACH BALL (2:40)

Arrangements by Pat Williams

Public performance clearance—ASCAP
Recorded in Webster Hall, New York City
Recording Engineer: Anthony Salvatore

*Featuring the Picardy Singers
From the original sound track
Composed, arranged, conducted and produced by Jim Webb



1 James Garner and Debbie Reynolds. They think this lifeboat is headed for "The Tunnel of Love."

2 Terry Thomas, a crooked real-estate agent, in "The Dance of the Dirty Deal."

3 Debbie and Maurice Ronet. He owns the villa; she thinks she rented it. He's all for connubial bliss even though they aren't married.

4 Paul Lynde, harried ship's officer. He reads the riot act to teen-age tourists and they act up.

5 James Garner, dressed to kill. Maurice Ronet, who's teaching Debbie how to play pool—Italian style.

6 James, Debbie and "son," sixteen-year-old Donald Losby. This bit of family fun is known as arm-to-arm resuscitation.

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ST-11930

Capitol

Original Soundtrack Recording from

HARRAD SUMMER

Music by **PAT WILLIAMS**
Vocals by **GENE REDDING**

Gene Redding Sings:
Living At Peace With Myself
Let The Love Begin



A
DENNIS F. STEVENS
CINEMA ARTS PRODUCTION

SIDE ONE

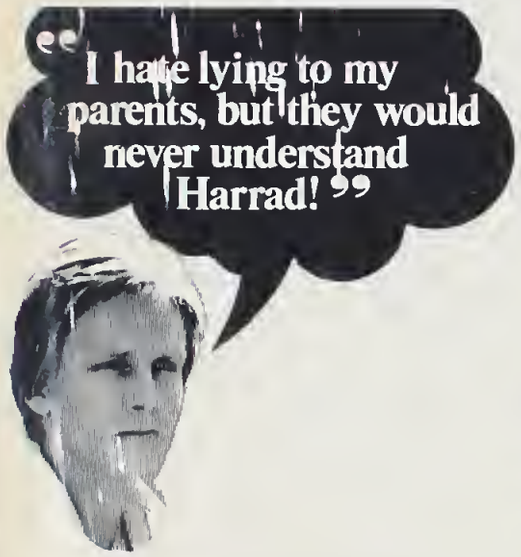
LIVING AT PEACE WITH MYSELF (Main Title)* 2:30
Vocal: Gene Redding
TONIGHT WE SWING 2:43
DOUBLE WEDDING 2:07
WELCOME HOME HARRY 1:30
THE EYES HAVE IT 2:29
LET THE LOVE BEGIN** 2:14
Vocal: Gene Redding

SIDE TWO

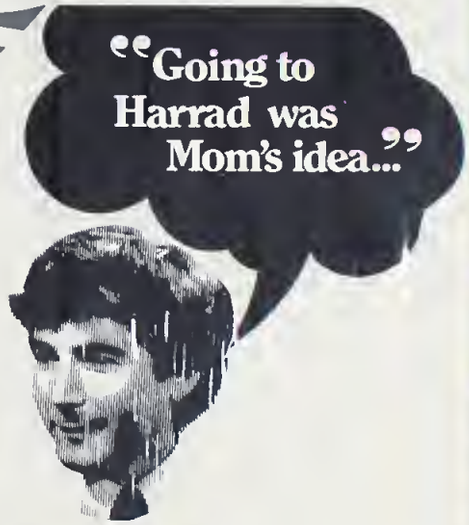
A PRECIOUS LOVE** 2:52
Pat Williams Orchestra & Chorus
LET THE LOVE BEGIN (Instrumental) 2:01
CONTINENTAL BREAKFAST 1:51
POOPSIE 2:35
I THINK I LOVE YOU 2:21
LIVING AT PEACE WITH MYSELF (Instrumental)/ LET THE LOVE BEGIN (End Title)** 2:47
Vocal: Gene Redding

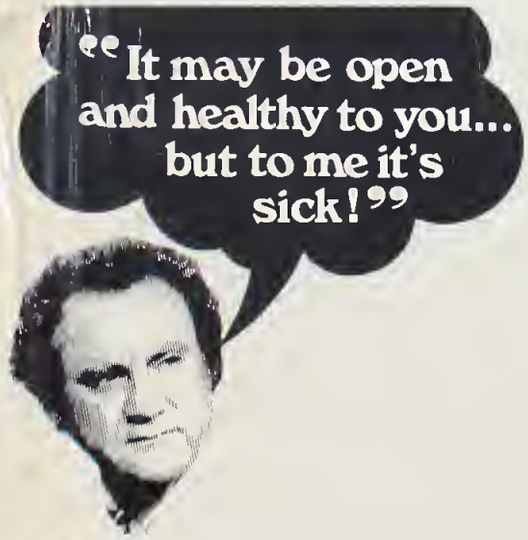
Original Soundtrack Recording from

HARRAD SUMMER









All Selections Composed, Arranged & Conducted by PAT WILLIAMS
*Lyric by PAT WILLIAMS
**Lyric by KELLY GORDON
All Selections Published by Mercado Music Co./ASCAP—Workers Union Music/BMI
Album Produced by NEELY PLUMB and PAT WILLIAMS for Neely Plumb Productions
Recording Engineers: Jay Ranellucci, Don Henderson
Kelly Gordon courtesy of The Music Company
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Cinema Arts Productions presents "**HARRAD SUMMER**"
starring **Richard Doran** • **Victoria Thompson** • **Laurie Walters** • **Robert Reiser**
and **Bill Dana** as Jeck Schacht • spacial guest appearance by **Marty Allen**
Based on tha charactars creatad by Robart H. Rimmar in his noval "Tha Harrad Exparimant" • Story by Mort Thaw
Scraanpley by Mort Thaw and Stavan Zacharias • Music by Pat Williams • Vocals by Gana Radding
Directad by Stavan H. Stern • Producad by Dennis F. Stavans • In Color

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FROM CINERAMA RELEASING



Candi Staton

STAND UP

AND BE A WITNESS

STAND UP

AND BE A WITNESS

Candi Staton

SIDE A	STAND UP (& BE A WITNESS)*	3:56
	I'M DEPENDING ON YOU**	4:18
	YOU DON'T KNOW THE GOD YOU SERVE*	6:12
	HE'S ALWAYS THERE**	4:46
SIDE B	ADVANCE*	4:18
	GOD'S GOT THE ANSWER*	4:16
	UNTIL YOU MAKE IT THROUGH*	3:30
	THE GLORY OF JESUS**	4:38
	HALLEL†	1:52

All compositions written by:
CANDI STATON for Beracah Publishing Co. (ASCAP).

Produced by:
JOHN M. SUSSEWELL & OLIVER A. SCOTT

*Arranged by Oliver A. Scott for Beracah Productions
Additional guest vocals by Oliver A. Scott

**Arranged by Randy Harper for Beracah Productions

†Arranged by John Sussewell for Beracah Productions

PERSONNEL:

Keyboards & Synthesizers:
RANDY HARPER
JIMMY SMITH
OLIVER A. SCOTT

Guitar:
PHIL HAMILTON

Bass Guitar
DWIGHT WATKINS
MARCEL WILLIAMS

Drums:
JOHN M. SUSSEWELL

Percussion:
JOHN M. SUSSEWELL &
OLIVER A. SCOTT

Background Vocals:
THE RICHARD SMALLWOOD SINGERS WITH DOTTIE JONES, RICKY LAFONTAINE, JACKIE RUFFIN, DARLENE SIMMONS AND RICHARD SMALLWOOD. The Richard Smallwood Singers appear courtesy of Word, Inc. and Rejoice Records.

Engineered by:
THOM K. KIDD (DALE ABBOT & MIKE ALVORD, ASSISTANTS) @ CHESHIRE SOUND STUDIOS AND MUSIPLEX (Atlanta, GA); GEORGE EIMER @ HARBOR LIGHTS (Clinton, MD)

Mixed by:
THOM K. KIDD

Graphic Design & Layout:
DON CHANDLER

Photography:
JOHN M. SUSSEWELL

The Lord is good and is worthy to be praised! He has established my life and put a new song in my mouth!

I'm so excited about this album because each song has a special meaning to me. They were birthed by actual experiences through knowing God. There's a difference between knowing God and merely being acquainted with Him. Knowing God is spending quality time with Him in relationship, as well as allowing Him to work His Will in your life through every situation.

"YOU DON'T KNOW THE GOD YOU SERVE" came about in London, England during a conversation with a young pastor telling me about certain difficulties he survived in his past. He explained he'd made that statement to another person in demonstration of how God doesn't necessarily see through the same eyes we see through and is not limited by the way we choose to respond to life. Just then I began to receive the lyrics. . .

I was ministering with the Archbishop Benson Idahosa at the Church of God Mission (Benin City, Nigeria) before approximately 30,000 people when the praise chorus HALLEL ("Hallelujah, Jesus Lives") came to me. It was also later during an outdoor rally in Ibadan, Nigeria, that I taught this simple but powerful chorus to over 400,000 people. How wonderful it was to see everyone going home after both meetings singing the Lord's praises with one voice. And how moved I was to experience once again the real purpose behind music.

For these and the other songs in this collection, I wish to give Special Thanks to all the musicians and singers who worked faithfully to bring the project to completion: Oliver, Randy, Phil, Jimmy, Dwight, The Richard Smallwood Singers and, of course my husband, John, and son Marcel.

To Tom Barfield, Thom Kidd and Tom Wright at Cheshire Sound/Musiplex in Atlanta for their expertise and support. To Jim Mitchell for his tips and guidance in acquiring just the right equipment to get us started in the high tech world of MIDI.

Mention must be made of our special friends in ministry who by their prayer support and fellowship have made this project the incredible success that it already is: Pastor Alfonzo & Karen Bernard, Pastor John & Diana Cherry, Pastor Charles & Carolyn Harrell, Pastor Clinton & Sarah Utterbach, Pastor Isaiah & Gloria Williams, and Pastor Bob & Pam Wright.

Also Special Thanks to our ministry "Partners" who responded by supporting the recording budget in a tangible way!

I love you more than can be said. . .let the Lord, Christ Jesus of Nazareth, be magnified (Psalms 40:16)!

CANDI STATON-SUSSEWELL

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For further information and booking please contact Beracah Ministries at the address given.

BERACAH RECORDS

BERACAH RECORDS
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SPCN# 7-90054-078-4

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ORIGINAL MOTION PICTURE SOUNDTRACK

VARÈSE SARABANDE

VC 81082

MUSIC COMPOSED AND CONDUCTED BY

LAURENCE ROSENTHAL

NEWLY REMASTERED

METRO-GOLDWYN-MAYER PRESENTS

BRASS TARGET



ORIGINAL MOTION PICTURE SOUNDTRACK

VARÈSE SARABANDE VC 81082

METRO-GOLDWYN-MAYER Presents A BERLE ADAMS-ARTHUR LEWIS PRODUCTION

"BRASS TARGET"

Starring

SOPHIA LOREN · JOHN CASSAVETES · GEORGE KENNEDY
ROBERT VAUGHN · PATRICK McGOOHAN · BRUCE DAVISON · EDWARD HERRMANN and MAX VON SYDOW

Executive Producer BERLE ADAMS · Music by LAURENCE ROSENTHAL · Screenplay by ALVIN BORETZ

Based on the novel "The Algonquin Project" by FREDERICK NOLAN · Produced by ARTHUR LEWIS · Directed by JOHN HOUGH

VARESE SARABANDE

VC 81082
STEREO





In 1945, shortly after the end of World War II, General George S. Patton, Jr., then commanding the Fifteenth Army in Germany, was killed in an automobile accident. The circumstances surrounding his death have cast a cloud of suspicion over its "accidental" nature. He had been directing the investigation of a sensational mystery, the disappearance of a vast treasure which had been secreted in an abandoned mine by the Nazis, subsequently discovered by Allied forces, and then shipped to Frankfurt for safekeeping in the vaults of U.S. Army Headquarters. The shipment never reached its destination. Missing was not only a priceless collection of European art, but also the entire gold reserve of the German Reichsbank, valued at 250 million dollars.

This tour-de-force of super-highjacking, the attempt by an embittered American major, himself a master of military "dirty tricks", to solve the mystery of this crime (the gold has to this day never been found), and its possible connection with Patton's death, form the basis of "BRASS TARGET", a fascinating speculation on how it might all have come about.

The music for "BRASS TARGET" largely reflects the peculiar atmosphere of a shattered post-war Germany, a spiritual no-man's land, as well as the suspense and drama of the brilliantly evil conspiracy which it spawned. And through it is woven the nostalgic theme of Mara, one of those special "victims" of war, a beautiful woman with numbed emotions, drifting from one liaison to the next, from one protector to another, regardless of the uniform he wears; a figure at once touching and pathetic.

And behind the personal story are heard other sounds: the turmoil of a war-torn civilization; the never-changing elegance and polite indifference of a continental hotel dining-room; and finally the mystery and violence of the man from Switzerland, suavely and ruthlessly preparing the perfect crime.

—Laurence Rosenthal

Side 1

1. Mara's Theme/The Man from Switzerland
2. Violence in the Bell Tower
3. The Ferry on Lake Lucerne
4. The Weapon and the Disguise

Side 2

1. Reminscing
2. Setting the Stage
3. The "Accident"
4. The Last of Webber/End Title (Mara's Theme)

Graunke Symphony Orchestra, Munich.
Conducted by Laurence Rosenthal.
All selections Variety Music, Inc., ASCAP.

ALBUM PRODUCED BY HARRY V. LOJEWSKI.
Recorded at Bavaria Studios, Munich, Germany
Mixed and Edited by Brian Vassa at Salty Dog Studios, Van Nuys California
Mastered by Bruce Kennedy at Location Recording Service Burbank California
Plating James G Lee Record Processing, Gardena, California
Art Director William Stout.
Litho Director Mike Malan
Liner Graphics Karen Slone
Album Coordination Tom Null and Chris Kuchlar
Manufactured at KM Records, Burbank, California
Made in U S A

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Varese Sarabande, 6404 Wilshire Boulevard, Suite 1127, Los Angeles, California 90048


THE SEARCH FOR CORN

TASTES GREAT

LESS FILLING

- BEAUTY IS MY BIDNUSS (Radio)
- BEAUTY IS MY BIDNUSS (Beautiful Dance Mix)
- MINIMUM WAGE
- THE SEARCH FOR CORN
- MINIMUM WORDS



Ixtabi



Photos by : Paul Pellettieri

BEAUTY tS MY BIDNUSS

I'm talkin' soft wave, Jerry curl, million doller suits
Got a menicure, pedicure . . . . doin' my doo
Seid I'm lookin' reel tough end I'm lookin' real meen
Dressed to kill end I'm makin' the scene
Just took et me strut (beby) wetch me welk
And if you want to hear beauty just listen to me
Talk about how I'm gonne treat you real fine
(Sayin') The pleasure's ell yours and the beauty's all mine

Chorus·
Beauty is my bidnuss . . And my bidnuss is you
Takin' cere of bidnuss . . What you gonna do?

Handsome and adventurous — I'm your man
20 Karat gold — On my hend
Wall to wall carpet, the Mercedes is blue
Got e Coupe de Ville, baby I'm no fool
Built to last with a box spring bottom
Got a bachelors degree from Harvard college
My beauty's so fine, girls stand in line
(Cuz I'm) a man on the move and I'm right on time

Don't wash my clothes, just throw 'em away
I buy beautiful new things each and every day
Because I'm so precious and my skin's so nice
I could never even think of wearing the same thing twice
Junior in a jacket with a vinyl top
Peaches and cream . . . I'll bop 'till you drop
They say that beauty is a frame of mind
Well t'd really like to frame your face to mine

Chorus

Smack dab in the middle
of a new affair
Clothes on the floor
Chanel in the air
the smell of beauty is everywhere
Beauty is my bidnuss
And t just washed my hair

Beautiful Chorus
Beauty . is my business
Beauty . . . . is my business
(Repeat)

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 & Yamaha DX-7 synthesizers, background vocals, tape effects
Ivan Dragotin Grguric· Simmons SDS-7 electronic drums, acoustic rhythm guitar, tead and background vocals
Jennifer Batten: Electric guitars - rhythm & lead
The Nubile Nurses (day shift). Patti Cristo (high) Robyn Rosenkrantz (middle), Janis Massey (lo)
Female vocal arrangement: Bret 'Doc' Helm

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BEAUTY IS MY BIDNUSS (Beautlful Dance Mix)

"Stand by for a message from the answers . . . . . "
petite warm treacles of love . . . . "

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm. Alembic bass, Korg DSS-1 & Yamaha DX-7 synthesizers, background ' Run D.O.C. ' vocals
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, ecoustic rhythm guitar, sampled tape effects through a Simmons E-Prom blower, sleigh bells, lead and background ' Run D.O.C.' vocals
Jennifer Batten Electric guitars - rhythm & lead
The Nubile Nurses (night shift)· Patti Cristo (high) Robyn Rosenkrantz (middle), Sean Wiggins (lo & ultra high), Toni Land (way lo)
Female vocal arrangement: Bret 'Doc' Helm

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MINtMUM WAGE

There's a Serious Problem Goin' on Today
We got a lot of people workin' end for not much pay
Breekin' their back seven days a week-
end to see their check, MAN YOU WOULD FREAK!

The money they meke is gone before they get it
and (with) those kind of wages, you might as well
forget about 'a' tryin' to get ahead in life,
A 2 car garage and a beautiful wife--Are a thing of the past
A dream never to be-- A thing of the past for you & me--
A thing of the pest--A dream never to be
With the minimum wage . . . .

The government says they got people here to help us
But ell we see is a bunch of old scalpers
Who take what they can what and what they need
But it's never enough to satisfy their greed
So we end up washin' their boots and their windows
Not realiz'n that they put us into the mess
That we are all in today
In this grand ol' place called
The U S. of A

Chorus:
Minimum wage
Minimum wage
Workin' for the minimum wage

I know your kind and I know it well,
You TALK TALK big trash end you SELL SELL SELL
Cuz to profit from another helps to ease your pain
It don't matter who you hurt, as long as you get the gain
But the rest of us folks who try to stay decent,
We work overtime tryin' to justify the reason
Why the money we make isn't good enuf
to pay our bills, buy food, and maybe some stuff
For the little baby boy whose 'a cryin' in the alley
The little baby boy who knows a nothin' but rage
The little baby boy whose 'a cryin' in the alley
All because of the minimum wage

Chorus

I think it's time y'all wise up the this crap,
And see the reality behind my rap
About the problems we have in all of our towns,
and the SERIOUS BULLSHIT goin' down
With the value of the dollar gettin' weaker and weaker,
The brotherhood of man's gotta find a new speaker
Who will deal with the problems of today,
someone who won't just run away
And hide behind the chairs in the BIG white house
Eatin' all the cheese like a BIG FAT MOUSE
Lock himself away in his gilded cage
Refusin' to deal with the minimum wage . . . . .

Chorus

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Alembic bass, Korg DSS-1 synthesizers, lead and background vocals
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, sampled tape effects through a Simmons E-Prom blower, lead and background vocals
Jennifer Batten: Electric guitars
Sean Wiggins· Background vocals
George Ove Lyons: Serious B.S. background vocals

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DOC TAHRI

THE SEARCH FOR CORN

Search for corn
Search for corn . . daddy
Search for corn
You're beautiful babes . . don't ever stop searchin' ah

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm: Moze custom fretless bass, vibes
Ivan Dragotin Grguric· Yamaha studio pro acoustic drums, vibes, lead vocal
Bobby 'pappy' Parker Yamaha DX-7 synthesizer
George Ove Lyons. Bad trumpet

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MINIMUM WORDS

Cha

Written by Bret Haskell Helm, Ivan Dragotin Grguric

Bret Helm· Alembic bass, Korg DSS-1 synthesizers, minimum vocal
Ivan Dragotin Grguric: Simmons SDS-7 electronic drums, sampled tape effects through a Simmons E-Prom blower
Jennifer Batten: Electric guitars

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All tracks composed, produced and arranged by DOC TAHRI for Barabus Productions
DOC TAHRt be. Bret Haskell Helm & Ivan Dragotin Grguric
All songs published Bums From Deep Space Music, BMI 1986 & 1987

Special thanks to: Mike Rosen for being a great engineer, assisting in production and an innovative genius at labeling the board . Chris Pett for being 'in there' throughout the entire project . Robert Fusfield and Rick Newson at Hitman of Design for an amazing album jacket . . . Paul and Jeff Stillman and all the other guys (Glen, Blake, Scott, Brian, Steve, etc.) at Powerhouse for their never ending support . . . Craig Ingraham for his beautiful Martin acoustic guitar coupled with his positive vibe . . . . Anthony Pett for bringing in gear that we never used . . Ed Cholakian at Ed Cholakian Enterprises Inc. for great T-shirts . . the entire DOC TAHRI live crew (Jerry Etchingham, Mike Ekmanian, Sam "Super-ninja" Campanelli, John Godhart, George (Mwandishi) Lyons and Mitch (I don't know why) Niotta) . . . . John Stillman for havin' the funk somethin' fierce and single-handedly selling more copies of our last 12" single than any other retail outlet in the entire world . . . Rob Wagner for being our resident in house 2nd string bass Bil Ho for being a great brother-in-law and helping with this insert . Heather "H-Bomb" Summers for her invaluable contributions to the live show and her unconditional support of this project from the jump and last but not least, to all our friends and fans for your continued support (Sounds like a damn' Bartles & James commercial). Oh well, you get my drift

Extra special thanks to: Jennifer "Bad-Ass" Batten for being the only fresh guitar player in the universe . . all the Nubile Nurses (Patti, Robyn, Sean, Janis and Toni) for helping to 'make magic' . . Terrill, Gwen, Lane and George (hey, you get mentioned alot buddy!) at Rubber Brother Records, Ltd. . . . . 'Mama' Helm for being there for everybody and most of all to my partner Ivan for ideas and being the rhythmic monster that you are I love you atl more than I love myself, and that's pretty hard to do! A funkin' we will go — DOC

Bret Haskell Helm uses Players Products Inc. strings exclusively
Jennifer Betten uses Ibanez guitars
Ivan Dregotin Grguric uses anthing he can find
This album is dedicated to enyone that's got the funk or wants to find it
You need look no further

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Other DOC TAHRI albums availeble on Rubber Brother Records, Ltd.·
"Trendite/Sex Atteck" (12" single TR1011-12S)
For more informetion, write to:
Rubber Brother Records, Ltd.
23843 Arroyo Perk Drive, Suite 709
Valencie, Celifornie 91355

Mestered at Bernie Grundmen Studios
Merketed by enyone thats got eny brains
Mede in the U.S. of A

It's e brotherhood



ANGELA DRAKE "GOOD LOVIN"

SIDE ONE

PAINT MY CHAINS (2:28)
GOOD LOVIN' (2:26)
SECRET PLACE (2:12)
I AM I SAID (4:38)
HARD DAY (4:51)
GONNA BE ALRIGHT NOW (2:58)

SIDE TWO

SHOW ME HOW TO LOVE (2:40)
BELIEVE IN ME (3:20)
CRAZY LITTLE WORLD (3:13)
THIS IS YOUR LIFE (3:59)
YOU HAD TO HURT SOMEONE (2:24)
MARE DI DICEMBRE (2:52)

It is always refreshing to experience the ultimate in Musical enjoyment---to be able to relax and listen to the dynamic outpouring of song by an artist of profound dimension. This will be your experience with this recording by ANGELA DRAKE.

For some time now, Angela has been one of this country's leading exponents of contemporary popular music. Her acceptance in theatres and clubs has been overwhelming and her television appearances have always prompted the greatest interest and enthusiasm.

Angela Drake is originally from Connecticut. Her musical career brought her to Boston where she found that the provincial atmosphere and cordiality of the people made her feel very comfortable. So she decided to settle here. The ultimate focus of her work led naturally to recording and she decided to devote many months of dedicated effort to the production of a select group of songs, some original, some standards in the form of an album.

One wonders in listening to Angela sing how she can so beautifully project the true depth and meaning of the music she sings. It is the equivalent of the artist's finishing strokes on a canvas, the final touches that render the work magnificent. When asked about this, Angela says simply that she sings it as she feels it and keeps it all honest for the music lover.

Her honesty is reflected in some of the finest sounds that you will ever hear. The important significance of her experiences in music will be shared with you. And in this sharing you will come to know the loveliness that is ANGELA DRAKE.

PRODUCED AT AAA RECORDING STUDIOS, INC., BOSTON, MASSACHUSETTS

Stereo

ST9329


15
Top Spins
HOT NEW
MASTER MIXES
INCLUDING
FRENCH KISS
DON'T MAKE ME OVER
PUSH IT (UK VERSION)
VOLUME ONE
PLATEAU
bolick

15 Top Spins

HOT NEW MASTER MIXES

VOLUME ONE

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FRENCH KISS
AMBASSADORS OF FUNK
(L. Louis)
Produced by Big Louis for Big Brother Productions, Inc.
Seven Days Publishing

DON'T MAKE ME OVER
SYBIL
(B. Bacharach, H. David)
Produced by James Bratton and Dolores Drewry. Co-produced by Ron Wilmore for SRP Sound Productions. Executive Producer: Joe Maggio. Remixed by Tony King for PWL Records.
Blue Sees Music/Jac Music (ASCAP)

OWNER OF A BROKEN HEART
DOUBLE T & THE DOWNTOWN POSSE
[Music from "Owner Of A Lonely Heart"]
(J. Anderson, C. Squire, T. Horn, T. Rabin)
Rap Lyric by Matthew Gardner.
Produced by Marcos Dupree and Fresh Gordon for Marcos Dupree Productions. Executive Producer: Jim O'Loughlin.
Affirmative Music/Unforgettable Songs (BMI).
Admin. by Warner Tamerlane/Island Music (BMI)

BABY MAKE IT BOOM
ANTOINETTE
(I.G. Oh, Antoinette, Q. Holland, J. Tinsley)
Produced by Jay Ellis and I.G. Oh. Co-produced by J. Tinsley and L. Tinsley. Associate Producer: Dee Dee.
Next Plateau Music/Super Oat Music (ASCAP)

PUSH IT (UK REMIX)
SALT-N-PEPA
(N. Azor)
Produced by Hurby Luv Bug for Noise-In-The-Attic Productions. UK Mix by Shuv'd.
Next Plateau Music/Turnout Bros. Music (ASCAP)

ONE MORE SHOT
C-BANK
(J. Robie)
Produced by John Robie for Plateau/Shyfield Records, Inc.
STM Music/Shyfield Music (BMI)

OH CIOLILI
ZANGA ZANGA
(Z. Money, L. Rodriquez-Salazar)
Produced by Terry Lewis. Additional Production and Remix by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials with David Darlington for 23 West Productions.
Next Plateau Music/Roba Music Verlag GmBH (ASCAP)

TAKE IT WHILE IT'S HOT
SWEET SENSATION
(J. Melloy)
Produced by Ted Currier for Platinum Vibe Productions.
Shamae Orem Music, Inc. (BMI)

JACK TO THE SOUND OF THE UNDERGROUND
HITHOUSE
(P. Sieghuis)
Produced by Peter Slaghuis for A.R.S. Productions, Belgium.
Next Plateau Music/B.M.C. Publ. (ASCAP)

A LITTLE LOVE (WHAT'S GOING ON)
CEEJAY
(B. Delies, R. van Scheih)
Produced by Bernard Oettes and Rob van Scheih for The Limit Productions. Remix by Ben Liebrand.
Company Of The Two P(i)eters/Limit Songs (BMI)

DIRTY LOVE
ANDREA MARTIN
(A. Martin, N. Noathes)
Produced by Nick Heathen. Additional Production: BuBe.
STM Music/Great Interface Pub)./TKO Of New York (BMI)

THAT'S HOW I'M LIVING
TONI SCOTT
(T. Scott, F. Lensson)
Produced by Fabian Lensson. Executive Producer: Peter Ouyhorstool.
Company Of The Two P(i)eters (BMI)

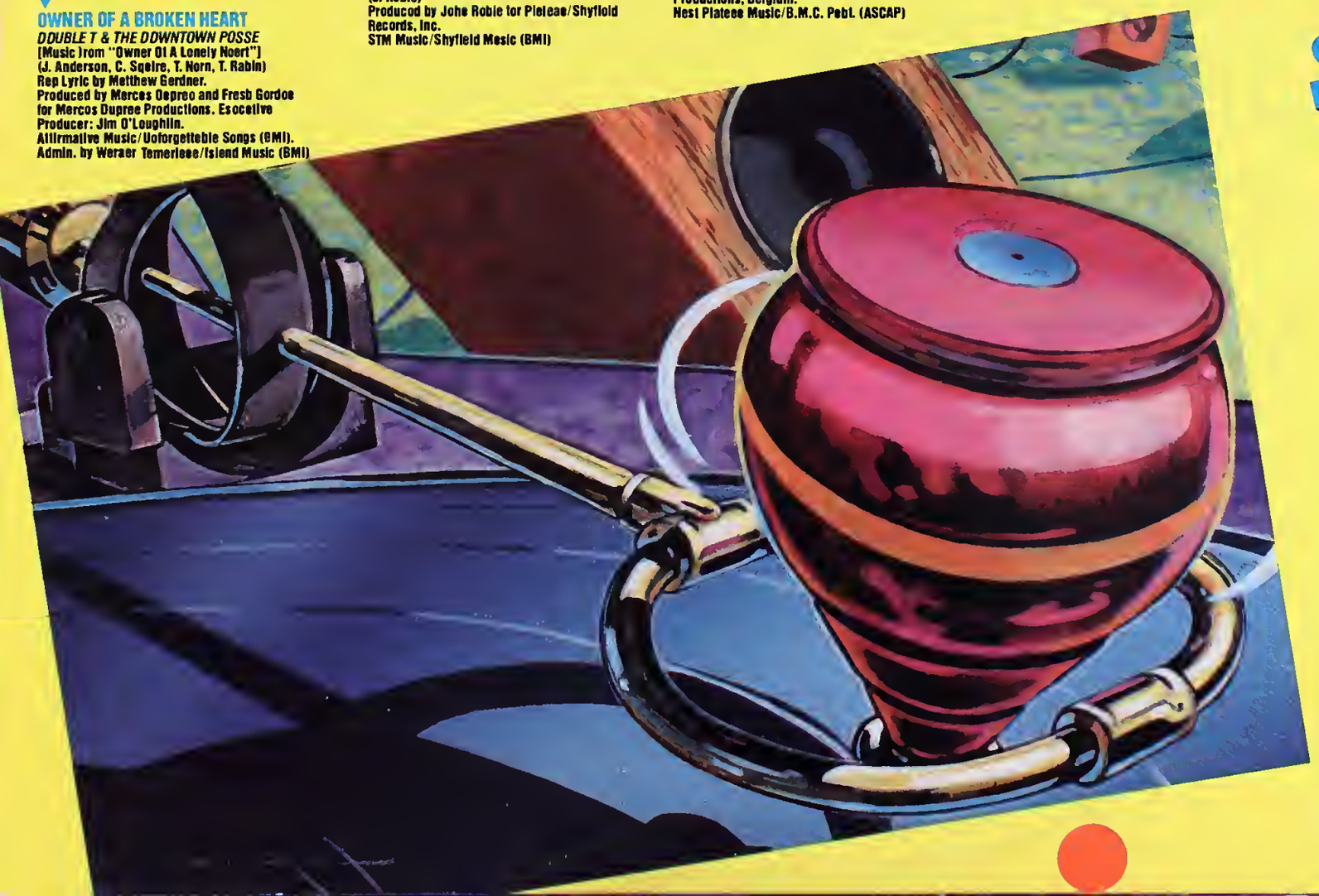
YOU MAKE MY HEART SKIP A BEAT
TYRONE
(M. Moses)
Produced by Mitch Moses & Bert Adams for Goldstar Productions. Executive Producers: Bert Adams & Kash Monet.
Next Plateau Music/Moses Music (ASCAP)

DON'T SAY GOODBYE
ANTHONY THOMAS
(M. Moretta)
Produced & Arranged by Mohamed Moretta for Motivation Productions, Inc. Additional Production: Chep Nunez. Executive Producers: Aaron and Angela Simon.
Next Plateau Music/Electric Sloth Music (ASCAP)

I DON'T NEED YOUR LOVE
JD ANN JONES
(J. Jones, T. McLaughlin)
Produced by James Bratton
Co-produced by Terence McLaughlin
Champion Music (BMI)

2-RECORD SET

OVER 60 MINUTES OF MUSIC!



MASTER MIXED BY

Lenny Dee and

Victor Simonelli/

The Brooklyn Funk Essentials

for 23 West Productions

MASTERED AT

Trutone Records, New Jersey.

ILLUSTRATION:

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BACK COVER DESIGN:

Icon Design, NYC

PL1020

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XELA RECORDS

COMPOSICIONES, LETRA, Y MUSICA ALEX BLAKE

C

33
L.P.
40839

STEREO
21901
SIDE A

ALL TUNES COPYRIGHT

XELA CORPORATION

PIENSO EN TI

1. Pienso En Ti Alex Blake - 3:25
2. Notas De Amor Alex Blake -2:20
3. No Me Abandones Mas Alex Blake - 3:20
4. Porque Te Di Mi Amor Alex Blake - 1:45
5. En Ti Sequire Sonando Alex Blake - 2:45
6. Ven Junto A Mi Alex Blake - 3:20

ALEX Y SU ORQUESTA

CANTA

MAURICIO AMANTE

Produced By Alex Blake

XELA RECORDS

COMPOSICIONES, LETRA, Y MUSICA ALEX BLAKE

C

XELA CORPORATION

ALL TUNES COPYRIGHT

33
L.P.
40840

STEREO
21901
SIDE B

PIENSO EN TI

1. Tristesas Del Ayer Alex Blake - 3:25
2. Sabiendo Que Alex Blake - 3:10
3. Pienso Alex Blake - 3:15
4. Soy Feliz Alex Blake - 2:35
5. Suspirando Alex Blake - 3:10
6. Reguerdos Alex Blake - 3:10

ALEX Y SU ORQUESTA

CANTA

ED LEARDO

Produced By Alex Blake

T.I.

YOU KNOW WHAT IT IS

(W. Jean, J. Duplessis, S. Jean, C. Harris) Huss-Zwingli Publishing Inc., SONY/ATV Tunes LLC ASCAP, Te-Bass Music Inc., EMI Blackwood (BMI), Guerschorn Music, SONY/ATV Tunes LLC, Crown Club Publishing/Warner Chappell Music (BMI)

GRAND HUSTLE

A

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE
PR 262396

1. Radio Edit 3:40
2. Amended 3:40
3. Instrumental 4:47

Executive Producers: T.I.P. and Jason Geter
Produced by Wyclef Jean, Jerry "Wonda" Duplessis,
Sedeck "All Hands On Deck" Jean and Keith "Lil Wonda" Duplessis
Mixed by Leslie Brathwaite

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T.I.

YOU KNOW WHAT IT IS

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GRAND HUSTLE

60 ATLANTIC

B

33 1/3 RPM
PROMOTIONAL COPY
NOT FOR SALE
PR 262396

1. Explicit 4:47
2. Instrumental 4:47
3. Acapella 4:47

Executive Producers: T.I.P. and Jason Geter
Produced by Wyclef Jean, Jerry "Wonda" Duplessis,
Sedeck "All Hands On Deck" Jean and Keith "Lil Wonda" Duplessis
Mixed by Leslie Brathwaite

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Sandy Hook

Release No.2088



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Side A

Sandy Hook

Release No.2088



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Side B

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LONDON

The Radio Years No. 16

MONO

SPEED 33⅓

Side 1

AHL 3800
HMP 5046

Britico,
Gema, NCB

DICK JURGENS AND HIS ORCHESTRA
1937/39

1. DAY DREAMS COME TRUE (Jurgens, Freed) F. D. & H.
2. WHISPERS IN THE DARK (Hollander; Robin) Victoria
3. ME, MYSELF AND I (Gordon, Roberts, Kaufman) Norris Music
4. GONE WITH THE WIND (Wrubel, Magidson) Chappell
5. THERE'S A BRAND NEW PICTURE IN MY PICTURE FRAME (Friend, Franklin) Feldman
6. THIS MAY BE THE NIGHT (Gordon, Revel) F. D. & H.
7. A SAILBOAT IN THE MOONLIGHT (Lombardo; Loeb) Avenue Music
8. SWAMP FIRE (Mooney, Taylor) Lafleur & Son

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LONDON

The Radio Years No. 16

SPEED 33⅓

MONO

Britico,
Gema, NCB

Side
2

AHL 3801
HMP 5046

DICK JURGENS AND HIS ORCHESTRA
1937/39

1. I'VE GOT A POCKETFUL OF DREAMS (Monaco, Burke) C. Connelly
2. DON'T LET THAT MOON GET AWAY (Monaco, Burke) C. Connelly
3. STOP! YOU'RE BREAKING MY HEART (Lane, Koehler) Victoria
4. WILL YOU REMEMBER TO-NIGHT TO-MORROW (Friend, Franklin) C. Control
5. IN A SENTIMENTAL MOOD (Ellington; Mills, Kurtz) Lafleur & Son
6. THE MERRY GO ROUND BROKE DOWN (Friend, Franklin) Victoria
7. HARBOUR LIGHTS (Williams, Kennedy) P. Maurice/KPM
8. KING PORTER STOMP (Morton; Robin, Burke) Darewski

PRESSED IN U.S.A



GREAT RECORDINGS OF THE CENTURY

PABLO CASALS

X-2 XEA 10125
SPEED 33⅓

COLH 17 (a)
SIDE 1

J. S. BACH

SUITE No 3 IN C MAJOR, BWV.1009

for 'Cello unaccompanied

(a) 1st Movement: Praeludium (b) 2nd Movement: Allemande
(c) 3rd Movement: Courante (d) 4th Movement: Sarabande
(e) 5th Movement: Bourrée I & II
(f) 6th Movement: Gigue

RECORDED NOVEMBER, 1936

PRESSED IN U.S.A.



GREAT RECORDINGS OF THE CENTURY

PABLO CASALS

X-2 XLA 333
SPEED 33⅓

COLH 17 (a)
SIDE 2

J. S. BACH

SUITE Nº 4 IN E FLAT MAJOR, BWV.1010

for 'Cello unaccompanied

(a) 1st Movement: Prélude (Allegro maestoso)
(b) 2nd Movement: Allemande (Allegro moderato)
(c) 3rd Movement: Courante (Allegro non troppo)
(d) 4th Movement: Sarabande (Lento)
(e) 5th Movement: Bourrée I & II
(f) 6th Movement: Gigue (Vivace)

RECORDED JUNE, 1939


1





MOVIETONE
RECORDS

IN A SENTIMENTAL MOOD

SYLVIA SYMS
WITH THE BERNIE LEIGHTON QUINTET

SIDE A
33⅓ RPM

71022-A

1. I'M A SUCKER FOR A SENTIMENTAL SONG 3:07
   (Jim Lowe)
2. I DON'T WANT TO WALK WITHOUT YOU 2:44
   (Frank Loesser - Jule Styne)
3. KEEPIN' OUT OF MISCHIEF NOW 2:33
   (Andy Razaf - Thomas Waller)
4. SKYLARK 3:02
   (Johnny Mercer - Hoagy Carmichael)
5. IT'S FUNNY TO EVERYONE BUT ME 3:18
   (Jack Lawrence)

DIVISION OF 20th CENTURY-FOX RECORD CORPORATION DISTRIBUTED BY ABC RECORDS INC.

MADE IN U.S.A.


MOVIETONE
RECORDS
IN A SENTIMENTAL MOOD
SYLVIA SYMS
WITH THE BERNIE LEIGHTON QUINTET
SIDE B
33⅓ RPM
71022-B
1. YOU'VE CHANGED 2:42
(Carl Fischer - Bill Carey)
2. I CAN'T FACE THE MUSIC 2:52
(Without Singin' The Blues)
(Ted Koehler - Rube Bloom)
3. HERE'S THAT RAINY DAY 2:56
(Johnny Burke - James Van Heusen)
4. AN OLD PIANO PLAYS THE BLUES 2:42
(Don George - Steve Allen)
5. IN A SENTIMENTAL MOOD 3:04
(Duke Ellington - Irving Mills - Manny Kurtz)
A DIVISION OF 20th CENTURY-FOX RECORD CORPORATION
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MADE IN U.S.A.

LUCKY MARY BLONDE

FRONT DOOR

33 1/3 RPM



LMB-001
Produced by
Steve Lamberson

1. TO THE WEST 2:15
2. TYRO DE MURE 2:45
3. ENDLESS TRAIL 3:02
4. FAREWELL TO GRACE 3:22

℗ © 1987

LUCKY MARY BLONDE

BACK DOOR

33 1/3 RPM



LMB-001
Produced by
Steve Lamberson

1.	FOREIGN TOWN	4:25
2.	PLASTIC PEOPLE	2:45
3.	WHY BOTHER	3:03

℗ © 1987

REPEATER PAN

TOGETHER



A

TOGETHER

DADDY DON'T FEEL

FALSE TWINS

CUT ME OUT

REPEATER PAN

TOGETHER



B

REAWAKEN ME

THE WAVE

REPTILE BONES

GRAVEYARD



RECORDS

DELIVERANCE EVANGELISTIC CHURCH
Presents

STEREO
VOLUME 1
NL 101 LP

Time: 23:10
Recorded Live at
Future Gold Studios
Phila., Pa. 19126

PASTOR BENJAMIN SMITH

Sermon

"TAKE GOD AT HIS WORD"



RECORDS

DELIVERANCE EVANGELISTIC CHURCH

Presents

STEREO

VOLUME I

NL 101 LP

THE YOUNG ADULT CHOIR

1. JESUS IS THE SWEETEST NAME I KNOW
   (Addie Blount & Hardin Walker)
   James Boy Publ. (BMI) 2:46
2. WHAT KIND OF VESSEL WOULD YOU MAKE FOR JESUS?
   (Addie Blount & Hardin Walker)
   James Boy Publ. (BMI) 2:17
3. HE WILL ABUNDANTLY PARDON
   (Addie Blount) James Boy Publ. (BMI) 3:10
4. CHRIST CAME TO SAVE
   (Addie Blount) James Boy Publ. (BMI) 4:17
5. FOR GOD SO LOVED THE WORLD
   (Public Domain) 3:10



BLUE HEAVEN RECORDS

AWARD WINNING PERFORMANCES

VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN

I=Instrumental, VC:V.M.=Vaughn Monroe N.S.
=Norton Sisters J.R.=Jame Reid

SERIES II VOL. VI
SIDE A

BH-2-206
CP 1096A

1. THERE I'VE SAID IT AGAIN 2:55
   (Evans-Mann)(Valiant-BMI)VC:V.M.-N.S.
2. THE COP ON THE BEAT 3:05
   (C.S.) Inst.
3. I MISS YOUR KISS 3:00
   (Kaye-Skylar)(Republic-BMI)VC:V.M.
4. THE LOVE I HAVE FOR YOU 3:10
   (Magnolio) (BMI) VC:V.M.
5. COME WITH ME, MY HONEY 2:45
   (David-Whitney-Kramer)(Santly-Joy-AS)VC
   :V.M.

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

AWARD WINNING PERFORMANCES

VAUGHN MONROE AND HIS ORCHESTRA

THERE I'VE SAID IT AGAIN

I=Instrumental, VC:V.M.=Vaughn Monroe N.S.=
Norton Sisters J.R.=Jane Reid

SERIES II VOL VI — BH-2-206
SIDE B — CP 1096B

1.	LILI MARLENE (Leip-Schultze-Connor)(Chappell-AS VC:V.M.	3:10
2.	SNAFU (Watson-Monroe)(C.S.)Inst.	3:20
3.	GIVE ME LOVE TONIGHT (Louis Smith)(Midiand Pub-BMI) VC:V.M.	3:10
4.	RASPUTINS TOOTIN' (Ryerson-Monroe)(C.S.)Inst.	2:40
5.	REMEMBER WHEN (Ram Addy)(Campbell-Porgie-BMI) VC:V.M.	3:00

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

RUM AND COCA COLA

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: VM-Vaughn Monroe
MS-Murphy Sisters, MD-Marilyn Duke, DP-Del Parker
RC-Rosemary Calvin, NS-Norton Sister

SIDE A
SERIES VII VOL. VIII

BH-7-708
CP1093A

1.	RUM AND COCA COLA (Amsterdam-Sullivan-Baron) (Feist-AS) VC: RC-NS-VM	3:20
2.	I SAW SWEETIE IN THE NEWSREEL (CS) VC: MS	3:05
3.	CANDY KID DIGS IN (Monroe-Hammett) (BVC-AS) Inst.	2:30
4.	ONCE TOO OFTEN (Gordon-Monaco) (BVC-AS) VC: DP	3:00
5.	DON'T WORRY MOM (Duncan-William) (Ford-BMI) VC: VM	4:00

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY. N.Y. 11797



BLUE HEAVEN RECORDS

RUM AND COCA COLA

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: VM-Vaughn Monroe
MS-Murphy Sisters, MD-Marilyn Duke, DP-Del Parker
RC-Rosemary Calvin, NS-Norton Sister

SIDE B
SERIES VII VOL. VIII

BH-7-708
CP1093B

1.	SAD EYES (Burns-Lake) (Block-BMI) VC: VM	2:55
2.	KIBITZIN (CS) Inst.	2:55
3.	EVER DAY OF MY LIFE (James-Hays-Berk) (Paramount-AS) VC: MD	2:55
4.	HAPPY JACK (Vaughn Monroe) (CS) Inst.	2:45
5.	SILVER THREADS AMONG THE GOLD (Danks) (CS) Inst.	3:50

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

COMIN' ON

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: J.F.-Jimmy Fitzgerald
V.M.-Vaughn Monroe, N.S.-Norton Sisters

SIDE A
SERIES V VOL. IX

BH-5-509
CP1095A

1.	COMIN' ON (CS) Inst.	2:15
2.	SNOQUALIMIE JO JO (Joe Greene) (Vanguard-AS) VC: J.F. ens.	3:35
3.	JUNIOR PROM (Monroe-Watson) (Burke-Van Heusen-AS) Inst.	3:20
4.	ALL AT ONCE (Gershwin-Well) (Chappell-AS) VC: V.M.	2:45
5.	ANNIE LAURIE (Scott-Douglas) (CS) Inst.	2:55

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797



BLUE HEAVEN RECORDS

COMIN' ON

VAUGHN MONROE AND HIS ORCHESTRA

I-Instrumental, VC: J.F.-Jimmy Fitzgerald
V.M.-Vaughn Monroe, N.S.-Norton Sisters

SIDE B
SERIES V VOL. IX

BH-5-509
CP1095B

1.	CENTURY NOTE (Vaughn Monroe) (CS) Inst.	2:55
2.	I'LL SEE YOU IN MY DREAMS (Kahn-Jones) (Feist-AS) VC: V.M., N.S.	3:05
3.	NOTES ON A CLASSY CHASSIS (SERENADE TO A CLASSY CHASSIS) (Monroe-Ryerson) (Burke-Van Heusen-AS) Inst.	2:50
4.	SOME PEACEFUL EVENING (Bergman-Mills-Roberts) (Porgie-BMI) VC: V.M.	2:50
5.	STEP-N-FETCH IT (Mundy) (BVC-AS) Inst.	3:20

BLUE HEAVEN RECORDS INC. P.O. BOX 99 WOODBURY, N.Y. 11797

Flying Fish



SIDE ONE

FF 359
(44226)

ROBIN & LINDA WILLIAMS
"NINE 'TIL MIDNIGHT"

1. Turtle Dove (P.D.) 1:48
2. Oh My Little Darlin' 2:14
(P.D., arr. R.& L. Williams/New Music Times/BMI)
3. Whippoorwill (R. Williams – D. Hull/New Music/Times/BMI) 2:53
4. Haunted Kind (R. Williams – J. Clark/New Music Times/BMI) 3:20
5. I'm S.A.V.E.D. (C. Davis – H. Taylor/Smith Pub./BMI) 3:05
6. They All Faded Away 3:31
(R. Williams – J. Clark/New Music Times/BMI)
7. The Cuckoo/Pateroller Song 4:03
(P.D., arr. R.& L. Williams/
New Music Times/BMI)

℗ 1985 FLYING FISH RECORDS, INC., 1304 W. SCHUBERT, CHICAGO, IL. 60614

Flying Fish



SIDE TWO

FF 359
(44226)

ROBIN & LINDA WILLIAMS
"NINE 'TIL MIDNIGHT"

1. The Train That Carried My Man From Town 2:36
(P.D., arr. R.& L. Williams/New Music Times/BMI)
2. Travelin' Shoes (P.D.) 2:07
3. Diggin' On The New Railroad (P.D.) 3:52
Country Medley
4. Too Late, Too Late (Davis/Acuff-Rose/BMI) 3:20
5. Crazy (W. Nelson/Tree Pub./BMI) 2:40
6. Much Too Young To Die 1:36
(R. Gabbard/Acuff-Rose/BMI)
7. None But The Rain 2:41
(T. Van Zandt/Silver
Dollar Music/ASCAP)

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'S WONDERFUL
DINAH SHORE and BUDDY CLARK

CBS
SPECIAL
PRODUCTS

P 18708*
STEREO
SIDE 1
AM 18708

1. JUST ONE OF THOSE THINGS
DINAH SHORE Orchestra under the
Direction of Joseph Lilley
2. ROSALIE
BUDDY CLARK Orchestra under The
Direction of Mitchell Ayres
3. LET'S DO IT (LET'S FALL IN LOVE)
DINAH SHORE and BUDDY CLARK Orchestra under
Direction of Harry Zimmerman
4. 'S WONDERFUL
DINAH SHORE and BUDDY CLARK Orchestra under
Direction of Harry Zimmerman
*PREVIOUSLY ISSUED AS CBS
SELECTION NUMBER CL 6015.

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'S WONDERFUL
DINAH SHORE and BUDDY CLARK

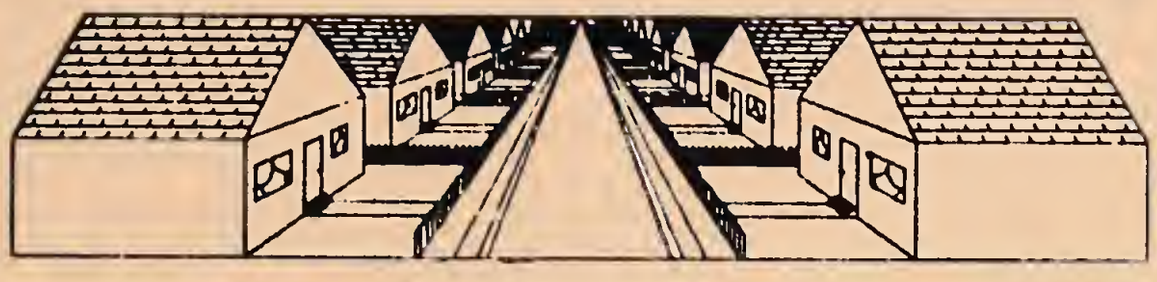
CBS
SPECIAL
PRODUCTS

P 18708*
STEREO
SIDE 2
BM 18708

1. YOU'D BE SO NICE TO COME HOME TO
BUDDY CLARK Orchestra under the
Direction of Mitchell Ayers
2. MAD ABOUT THE BOY
DINAH SHORE Orchestra under the
Direction of SONNY BURKE
3. SUMMERTIME
DINAH SHORE and BUDDY CLARK Orchestra under
Direction of Harry Zimmerman
4. EASY TO LOVE
DINAH SHORE and BUDDY CLARK Orchestra under
Direction of Harry Zimmerman
*PREVIOUSLY ISSUED AS CBS
SELECTION NUMBER CL 6015.

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BURBSONGS RECORDS



PRESENTS

DINNER WITH THE BROWNS

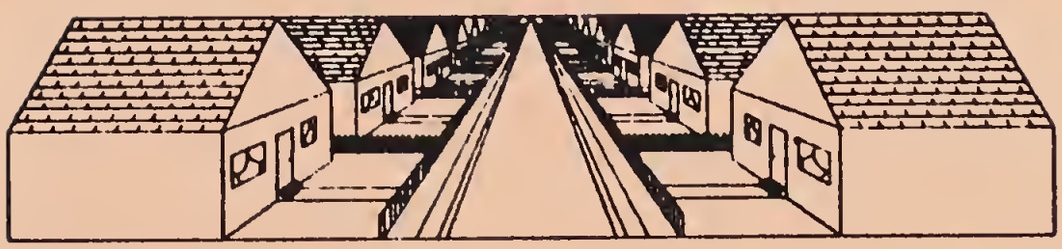
THIS SIDE

STEREO - 33.33

1. 4 O'CLOCK COMMUTER BLUES (2:47)
(BROWN)
2. MONTH OF MONDAYS (3:58)
(BROWN)
3. DREAM STATE (4:19)
(BROWN/SAENZ)
4. TONIGHT (in the city world...) (4:05)
(SABO)

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BURBSONGS RECORDS



PRESENTS

DINNER WITH THE BROWNS

OTHER SIDE

STEREO - 33.33

5. GROUND ZERO (2:47)
(SABO)

6. DO YOU WANT TO BE WITH ME (3:58)
(SABO)

7. BLACK LEATHER MADNESS (4:19)
(BROWN/SABO)

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EDGE
RECORDS®
SIDE 1
33⅓ RPM
ED LP-009A
AA0508LL01
DAVID DEE
"PORTRAIT OF THE BLUES"
1. GOING FISHING 3:49
(David Eckford, Oliver Sain) A. Naga Publishing & SAICO (BMI)
2. SWEET LOVING BABY 3:34
(David Eckford) A. Naga Publishing & SAICO (BMI)
3. RECONSIDER BABY 3:19
(L. Fulson) ARC Music (BMI)
4. BACK IN YOUR ARMS AGAIN 4:04
(Oliver Sain) A. Naga Publishing & Fame Music/SAICO (BMI)
5. BLUES JAM 4:12
(O. Sain, P. Westmoreland, D. Eckford) (BMI)
A. Naga Publishing (BMI)
Produced by Gene Norman and Oliver Sain
℗© Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Los Angeles, CA 90028


EDGE
RECORDS®
SIDE 2
33⅓ RPM
ED LP-009B
AB0588LL01
DAVID DEE
"PORTRAIT OF THE BLUES"
1. JUST ONE STEP 3:54
(David Eckford, M. Campbell) Trice Publishing (BMI)
2. SINCE I'VE BEEN LOVING YOU 3:42
(Oliver Sain) A. Naga Publishing & SAICO (BMI)
3. GIVE ME SOME AIR 4:16
(David Eckford) Alvert Music (BMI)
4. IF YOU HAD A CHANGE IN MIND 2:54
(Ray Parker, R. Haley) (BMI)
5. KEEP ON DOING WHAT YOU DO 3:48
(D. M. Eckford)
A. Naga Publishing & SAICO (BMI)
Produced by Gene Norman and Oliver Sain
℗© Edge Record Company, Inc.
6464 Sunset Blvd. Suite 530
Los Angeles, CA 90028


SOFT ROCKER
BOB RUZICKA
MCA RECORDS
MCA-375
MCA326
Side 1
1. ALL OVER AGAIN (2:09)
2. SOFT ROCKER (3:06)
3. NOTHING TO SAY (2:44)
4. BLAME THE MOON (2:50)
5. GOD ALMIGHTY MAMA (3:09)
ALL SELECTIONS WRITTEN BY BOB RUZICKA
ALL SELECTIONS PUBLISHED BY TRO-Devon Music, Inc.-BMI
PRODUCED BY DAVID BRIGGS FOR TRO-
Workshop Productions
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SOFT ROCKER

BOB RUZICKA

MCA RECORDS

MCA-375
MCA 327

Side 2

1. THE KING OF CANDYLAND (2:54)
2. FIND THE SUNSHINE (3:03)
3. WHEN THE MORNING FINDS YOU (3:19)
4. LET SOMEBODY ELSE BE ME (3:08)
5. HOME-FRONT HERO (3:21)

ALL SELECTIONS WRITTEN BY BOB RUZICKA
ALL SELECTIONS PUBLISHED BY TRO-Devon Music, Inc.-BMI
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BR-101-4

(MCA-4623)

SIDE ONE

"THE EYES OF THE CHILDREN"
(EDITED VERSION) 5:10

(Michael Stanley/Mark Avsec/Kevin Raleigh/
Bob Pelander/Danny Powers)

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BUZZARD RECORDS ©

BR-101-4

SIDE TWO

(MCA-4624)

"THE EYES OF THE CHILDREN"
(UNEDITED VERSION) 7:30

(Michael Stanley/Mark Avsec/Kevin Raleigh/
Bob Pelander/Danny Powers)

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BROADWAY • INTERMISSION
WHITE HOT JAZZ
(1927-1930)
VOLUME II
JACKIE SOUDERS/HIS ORCHESTRA
1. MAYBE SOMETIME (2:43)
2. GONNA GET A GIRL (2:35)
BR-117
SIDE ONE
℗ 1985
ELECTRIC
RECORD
GARDEN PALACE DANCING ORCHESTRA
3. ROSE ROOM (3:06)
4. WHEN ERASTUS PLAYS OLD KAZOO (3:06)
5. DEEP HOLLOW (3:07)
KAY KYSER/HIS ORCHESTRA
6. COLLEGIATE FANNY (2:44)
7. HARK! THE SOUND OF TAR
HEELS VOICES (2:55)
JOE VENUTI/HIS ORCHESTRA
8. MY MAN FROM CAROLINE (3:15)
9. I LIKE A LITTLE GIRL, LIKE THAT (3:32)
Broadway Intermission Records • Box 100 Brighton MI 48116


BROADWAY • INTERMISSION
WHITE HOT JAZZ
(1927-1930)
VOLUME II
BR-117
SIDE TWO
℗ 1985
ELECTRIC
RECORD
BOYD SENTER/HIS SENTERPEDES
1. BASIN STREET BLUES (2:51)
2. COPENHAGEN (2:49)
3. GIVE IT TO ME RIGHT AWAY (3:10)
4. SMILES (2:59)
IRENE BEASLEY
5. MY BABY'S BACK TODAY (2:51)
NAPOLEON'S EMPERORS
6. YOU CAN'T CHEAT A CHEATER (3:17)
7. ANYTHING (3:19)
CARSON ROBISON'S KANSAS CITY
JACK-RABBITS
8. STUFF (3:29)
9. NONSENSE (2:48)
Broadway Intermission Records • Box 100 Brighton MI 48116


TIME RECORDS
Series 2000
BLUE GRASS DOWN HOME
The Blue Ridge Mountain Boys
52103 A
TP-196
1. BEFORE I MET YOU
(Cedarwood Publ. Co.-BMI)
2. JIMMY BROWN, THE NEWSBOY
(Brent-BMI)
3. I'M SITTING ON TOP OF THE WORLD
(Brent-BMI)
4. I'M CRYING MY HEART OUT OVER YOU
(Cedarwood Publ. Co.-BMI)
5. LONESOME ROAD BLUES
(Brent-BMI)
6. BIRMINGHAM JAIL
(Brent-BMI)


TIME RECORDS
Series 2000
BLUE GRASS DOWN HOME
The Blue Ridge Mountain Boys
52103 B
TP-197
1. DO REMEMBER ME
(Wemar-BMI)
2. SOUR WOOD MOUNTAIN
(Brent-BMI)
3. KENTUCKY WALTZ
(Brent-BMI)
4. ROCKY ROAD BLUES
(Brent-BMI)
5. UNDER THE DOUBLE EAGLE
(Brent-BMI)
6. JUST BECAUSE
(Peer-BMI)


A&M
GOSPEL
MUSIC
STDGOSPEL1 ST01
Printed in the U.S.A.

Alive And Satisfied

Thomas Whitfield

featuring The Whitfield Company

1. **Precious Jesus/ Overture Of Worship** 4:45
2. **Oh, Hallelujah** 4:52

BENSON MUSIC GROUP

A&M RECORDS

SIDE 1

3. **Let Everything Praise Him** 5:11
4. **Nothing But The Blood** 6:11 (P.D.)

FOR PROMOTIONAL USE ONLY - NOT FOR SALE
75021 7253 1/Stereo (75021 7253 1-A)
Except where noted, all songs written by Thomas Whitfield,
published by Maestro's Place Music/BMI
Produced by Thomas Whitfield for
Thomas Whitfield Productions
Executive Producer: Teresa Hairston
From the Benson cassette and compact disc
"Alive And Satisfied" 75021 8533 4/2
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B

Alive And Satisfied

Thomas Whitfield

featuring The Whitfield Company

1. **He Satisfies** 5:52
2. **Only A Look (arr. includes "When We See Jesus")** 6:01
   P.D./(Burt Cross - Maestro's Place Music/BMI)

BENSON MUSIC GROUP

A&M RECORDS

SIDE 2

3. **Jesus Lifted Me** 4:08
4. **I'll Love Him Just The Same** 4:54

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75021 7253 1/Stereo (75021 7253 1-B)
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B







GO-RILLA

Don Cannon's
Greatest Bits

Stereo
DM 84595
℗ 1975 GO-RILLA RECORDS

Side A

1. Klein Call
2. FM Jello
3. Commercials
   Obscene Call
   The Sounds of Music?
   The Polish Joke
4. AM Contest?
5. Kyu Sakamoto Lives On
   and on
   He Calls Again!

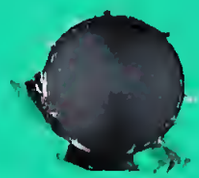
Written & Produced By
Don Cannon and Gary Brooks
Published By Rallodyenom
All selections from air at
WIBG Radio

Go-Rilla Records · 496 N. Kings Highway · Cherry Hill, N.J. 08034

GO-RILLA

Don Cannon's
Greatest Bits

Side B



Stereo
DM 84595
℗ 1975 GO-RILLA RECORDS

1. Where's Jimmy?
2. "Show Biz"
3. Life is a Wreck
   Howard and the Eagle
4. He Calls Again!
5. The Truth About Horrorscopes
6. Enough with Obscenity
   Ma Bells Answer
7. The Guiness Record

Written & Produced By
Don Cannon and Gary Brooks
Published By Rallodyenom
All selections from air at
WIBG Radio

Go-Rilla Records · 496 N. Kings Highway · Cherry Hill, N.J. 08034



MANNEQUIN
MARC JORDAN

P-10544W
(P-10544W1)
33⅓RPM

SIDE
1
STEREO

1. SURVIVAL 3:40
2. JUNGLE CHOIR 3:00
3. MYSTERY MAN 4:08
4. MARINA DEL REY 3:11
5. RED DESERT 4:45

All selections written by Marc Jordan

℗ 1978 Warner Bros. Records Inc.

a Warner Communications Company



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$2.50

MANNEQUIN
MARC JORDAN

P-10544W
(P-10544W2)
33⅓RPM

SIDE
2
STEREO

1. STREET LIFE 4:24
2. DANCING ON THE BOARDWALK 3:54
3. ONLY FOOLS 3:50
4. ONE STEP AHEAD OF THE BLUES 2:58
5. LOST BECAUSE YOU CAN'T BE FOUND 2:42

All selections written by Marc Jordan

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VOID RECORDS

PRESENTS

CARDBOARD VILLAGE

"SEA CHANGE"



SIDE ONE

Too Many Footprints in the Sand

Sea Change

Just Like a Child

The Old Men Admiring Themselves

In the Water

Back Home

SIDE TWO

The Charcoal Burner

Amy's Sweet Jam

Late Afternoon

Go Black Blues

Blue Skies are Free

Three Dollar Hat

Prance

VOID 40



SOUND FACTORY

RECORDS

Hillsdale, N.J.

(SF 1100-1)
Side 1

33⅓ RPM

BILLY MARTIN'S FIRST STOP

1. Superstar Medley
2. Down By The Lazy River
3. All I Ever Need Is You

SOUND FACTORY

RECORDS

Hillsdale, N.J.

(SF 1100-2)
Side 2

33⅓ RPM

BILLY MARTIN'S FIRST STOP

1. Gigolo
2. If He Walked Into My Life
3. She's A Friend, She's A Lover
4. Something
5. Clean-Up Woman

MELTONE
RECORDS

THE COLLIN SISTERS AND COMPANI

"HE CARES"

STEREO

Product by: St. Anthony
and "Mama"
Executive Producer
Melvin A. Couch
MELTONE ENTERPRISES
SESAC

SIDE 1

MEL-1342

℗ 1986

1. I FEEL THE FIRE
2. LORD MAKE ME AN INSTRUMENT FOR YOU
3. IF YOU CAN'T GO ON "HOLD ON"
4. GOD REALLY CARES FOR YOU

Dist. by MELTONE RECORDS 3480 Greenbriar Parkway Suite 226, Atlanta, GA. 30331 404-346-3313-12

MELTONE
RECORDS

THE COLLIN SISTERS AND COMPANI
"HE CARES"

STEREO

Product by: St. Anthony
and "Mama"
Executive Producer
Melvin A. Couch
MELTONE ENTERPRISES
SESAC

SIDE II

MEL-1342

℗ 1986

1. IT'S SO GOOD TO BE ALIVE
2. WHO ARE WE
3. YOU GOTTA MAKE A CHANGE
4. (WORDS OF INSPIRATION)
5. HE REALLY, REALLY CARES

Dist. by MELTONE RECORDS 3480 Greenbriar Parkway Suite 226, Atlanta, GA. 30331 404-346-3313-12

MAGNA GLIDE

RECORDS

J. F. BALDASSARE

SIDE 1
STEREO
MGS 323110
(MGRS 323110-1)



℗ © 1977 Songs Associates

1. Dreams 2:47 (J.F. Baldassare)
2. At the Bigtop 3:03
   (J.F. Baldassare & Gary Askenas)
3. A Way About Her 2:55
   (J.F. Baldassare & Gary Askenas)
4. Romance on the Rocks 2:29
   (J.F. Baldassare & Gary Askenas)
5. Sing 3:20 (J.F. Baldassare)

All selections published by
Kaskat Music, Inc./BMI
A MUSIC MACHINE
PRODUCTION
Arranged and Produced by
J.F. Baldassare
Executive producers:
J. Kasenetz & J. Katz

Magnaglide Record Corp., 323 East Shore Road, Great Neck, N.Y. 11023/Made in U.S.A.


MAGNA GLIDE
RECORDS
J. F. BALDASSARE
SIDE 2
STEREO
MGS 323110
(MGRS 323110-2)
℗ © 1977 Songs Associates
1. Wicked Night 2:06
(J.F. Baldassare & Gary Askenas)
2. My Feeling Good Must Depend on You 2:34
(J.F. Baldassare)
3. One More Time 2:31
(J.F. Baldassare & Gary Askenas)
4. Love Did You Wrong 3:18
(J. F. Baldassare)
5. It All Works Out 2:08 (J.F.Baldassare)
All selections published by
Kaskat Music, Inc./BMI
A MUSIC MACHINE
PRODUCTION
Arranged and Produced by
J.F. Baldassare
Executive producers:
J. Kasenetz & J. Katz
Magnaglide Record Corp., 323 East Shore Road, Great Neck, N.Y. 11023/Made in U.S.A.

JAM

" AU DELA DES MOTS "

RICHARD FORESTIER

A

0680/RF 009

33 tours

SACEM SACD SDRM SCPP

1.	**INTRO**	3'15
2.	**RYTHMES**	2'44
3.	**BLUES**	4'36
4.	**SWING**	4'08
5.	**DREAMS**	4'12

Guitare et Voix :
Richard FORESTIER

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE

JAM

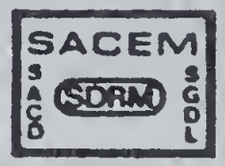
" AU DELA DES MOTS "

RICHARD FORESTIER

B

0680/RF 009

33 tours



1.	**MUETTE**	6'06
2.	**AMBIANCE**	10'45
3.	**SOUPIRS**	4'40

Guitare et Voix
Richard FORESTIER

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE.

R.I.C.

Records

MAHARISHI ROCKY YOUGURT

S-9422-A

Side 1
33⅓ RPM

1. THE NEW GURU
2. TYPICAL WORKING DAY
3. THE MAHARISHI AT HOME
4. THE FLYING GURU

Time 15:32

Artist Rocky Graziano
Produced by Matty & Bob Rozzi

R. I. C. RECORD PRODUCTIONS, INC.

R.I.C.

Records

MAHARISHI ROCKY YOUGURT

S-9422-B

Side 2
33⅓ RPM

1. ROCKY YOUGURT ON CAMPUS
2. MEDITATION WITH THE STARS
3. WHEN YOU'RE SMILING
   (Shay-Fisher-Goodwin) ASCAP

Time 11:08

Artist Rocky Graziano
Produced by Matty & Bob Rozzi

R. I. C. RECORD PRODUCTIONS, INC.


PowerPCMe
Endless Summer


B


ॐ
MindSpring Memories
ƨ@MOSPHEREƨ
NEEDLEJUICE


ॐ
MindSpring Records
NEEDLEJUICE



TAKOMA™

SIDE ONE

D1-72876
(D1-72876)

BARBI BENTON,
FEATURING JAMII SZMADZINSKI
KINETIC VOYAGE

Dance of the Fireflies • 4:25
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Snowflake Army • 4:18
(Barbi Benton) Madame Jamais/BMI

February Song • 2:44
(Barbi Benton) Madame Jamais/BMI

I Know • 3:51
(Barbi Benton) Madame Jamais/BMI

Ala je Comino • 4:11
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Produced by BARBI BENTON and JAMII SZMADZINSKI

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TAKOMA™

SIDE TWO

D1-72876
(D2-72876)

BARBI BENTON,
FEATURING JAMII SZMADZINSKI
KINETIC VOYAGE

Kinetic Voyage • 4:16
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Sandcastle • 4:52
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

The Birds Still Sing • 6:17
(Barbi Benton) Madame Jamais/BMI

Asian Aspect • 6:35
(Barbi Benton, Jamii Szmadzinski) Madame Jamais/BMI Silent Hands/BMI

Produced by BARBI BENTON and JAMII SZMADZINSKI

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ROCKFIELD



UAS 30036
UAS 30036A
STEREO
SIDE 1

GOOD ROCKING TONITE

1. **BOOGIE WOOGIE COUNTRY GIRL (Pomus/Ashby)** 2.37 Carlin Music Corp. 2. **MYSTERY TRAIN (Parker/Phillips)** 4.02 Carlin Music Corp. 3. **BIG RIVER (Cash)** 2.32 Knox Music Ltd. (Carlin)
4. **AIN'T GOT A THING (Clement/Burgess)** 2.26 Carlin Music Corp.
5. **HONKY TONKIN' (Williams)** 2.39 Acuff Rose Music Ltd.
6. **IF YOU CAN'T ROCK ME (K. Scott)** 1.55 United Artists Music Ltd.
7. **IT'S MY OWN BUSINESS (Berry)** 2.53 Tristan Music Ltd.

MEMPHIS BEND

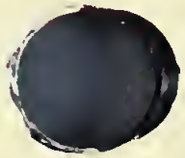
Produced by Memphis Bend & John David
at Rockfield Studios

℗ 1977 United Artists Records Ltd.

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ROCKFIELD





UAS 30036
UAS 30036B
STEREO
SIDE 2

GOOD ROCKING TONITE

1. MABELLENE (Berry) 2.40 Jewel Music Pub. Co. Ltd.
2. SETTING THE WOODS ON FIRE (Rose/Nelson) 2.34 Acuff-Rose Music Ltd. **3. GOOD ROCKIN' TONIGHT (Brown)** 2.58 Ascherberg Hopwood & Crew Ltd. ***4. TENNESSEE (Perkins)** 3.37 Knox Music Ltd. (Carlin) **5. RED HOT (Emmerson)** 3.18 Knox Music Ltd. (Carlin)
6. WILL THE CIRCLE BE UNBROKEN (Trad. Arr. Memphis Bend) 4.27 Rockfield Music Ltd.

MEMPHIS BEND

Produced by Memphis Bend & John David
at Rockfield Studios

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AVAP

PILON

DEVAN
(Side A)
STEREO

AVLP-1007
© ℗ 1990
AVAP Records

1. **Reconciliation** 7:46
(Pilon)
2. **Fixe Le Ciel** 5:27
(Harry Jean - Louis)
3. **Nan Sa Nou Ye** 7:27
(Henriot Leroy)

AVAP RECORDS & TAPES 412 W. KNOWLTON RD. MEDIA, PA 19063



AVAP

PILON

DEYE
(Side B)
STEREO

AVLP-1007
© ℗ 1990
AVAP Records

1. **Carnaval Soka** 6:48
(Jacob Toussaint et Pilon)
2. **Sincerite** 6:20
(Henriot Leroy)
3. **Compa Nou** 8:45
(Harry Jean - Louis)

AVAP RECORDS & TAPES 412 W. KNOWLTON RD. MEDIA, PA 19063

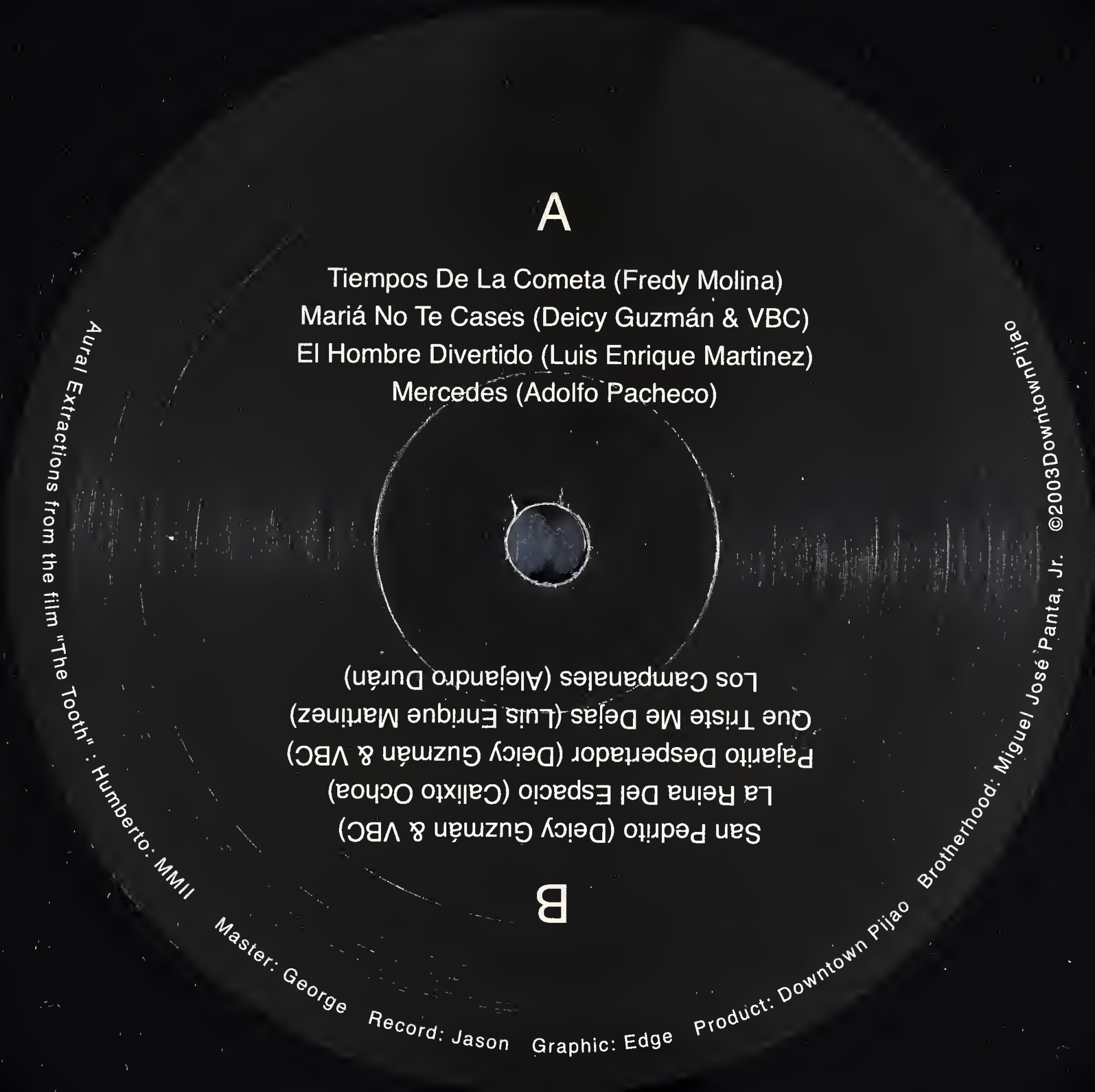

ALMENDRA
LOS PAYMASI
LP-509
SIDE A
33⅓ RPM
1. VEN PRONTO - Merengue (Juan C. Dalmasi)
2. COMO ME GUSTA - Merengue (Juan C. Dalmasi)
3. BESO DISCRETO - Guaracha (D.R.)
4. ESO ERES TU - Balada (Juan C. Dalmasi)
5. JIRO Y CANELO - Merengue (D.R.)
ALMENDRA RECORDS, 643 TENTH AVE., NEW YORK, N.Y. 10036


ALMENDRA
LOS PAYMASI
LP-509
SIDE B
33⅓ RPM
1. ESE ES EL MERENGUE - Merengue (Juan C. Dalmasi)
2. MASA MASA BOVINE - Merengue (D.R.)
3. SANTIAGUERA - Guaracha (D.R.)
4. NO VOLVERAS - Balada
(Hector Payan-Juan C. Dalmasi)
5. AL VAIVEN DE TU CINTURA -
Charanga (Juan C. Dalmasi)
ALMENDRA RECORDS, 643 TENTH AVE., NEW YORK, N.Y. 10036








A
Tiempos De La Cometa (Fredy Molina)
Mariá No Te Cases (Deicy Guzmán & VBC)
El Hombre Divertido (Luis Enrique Martinez)
Mercedes (Adolfo Pacheco)
B
San Pedrito (Deicy Guzmán & VBC)
La Reina Del Espacio (Calixto Ochoa)
Pajarito Despertador (Deicy Guzmán & VBC)
Que Triste Me Dejas (Luis Enrique Martinez)
Los Campanales (Alejandro Durán)
Aural Extractions from the film "The Tooth": Humberto: MMII
Master: George Record: Jason Graphic: Edge Product: Downtown Pijao Brotherhood: Miguel José Panta, Jr. ©2003DowntownPijao



C

La Acompañada (Deicy Guzmán & VBC)
El Mochuelo (Adolfo Pacheco)
Los Altos Del Rosario (Alejandro Durán)
Mi Lanchita De Navidad (Segundo Lopez)
Plánchame La Ropa (Nafer Durán)

Los Gavilanes (Eusebio Campillo)
El Indio (Fredy Molina)
La Comunicación (Deicy Guzmán & VBC)
Mujeres Que Me Dejaron (Máximo Móvil)
Alicia Adorada (Juancho Polo Valencia)

D

Aural Extractions from the film "The Tooth" : Humberto: MMII Master: George Record: Jason Graphic: Edge Product: Downtown Pijao Brotherhood: Miguel José Panta, Jr. ©2003DowntownPijao

Lado 1

RCA

PL-35348

"CORAZON DE POETA"

JEANETTE



1. CORAZON DE POETA
2. UN DIA ES UN DIA
3. CUANDO ESTOY CON EL
4. FRENTE A FRENTE
5. VIVA EL PASODOBLE

Autores: Manuel Alejandro-Ana Magdalena Ed. RCA
Grab. en los Est. Sonoland, Madrid Ing. de Sonido:
J. A. Alvarez A; Ayudante: M. Gaudenzi; Dir. de Orq.:
D. Belgbeder; Colaboraron en la Prod. Artística:
D. Belgbeder-J. A. Alvarez A. Comp. Orq. y
Prod. por Manuel Alejandro para RCA S. A.

P-1981 RCA RECORDS

Victor

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FABRICADO POR DISCOS DE PANAMA, S.A. "PADISCO"

Lado 2

RCA

Victor

PL-35348

"CORAZON DE POETA"



JEANETTE

1. EL MUCHACHO DE LOS OJOS TRISTES

2. COMIENZAME A VIVIR
3. SI TE VAS; TE VAS
4. TODA LA NOCHE OLIENDO A TI
5. ACABARE LLORANDO

Autores: 1- al 4- M. Alejandro-A. Magdalena 5- David Belgbeder Ed: 1- al 4- RCA 5- April Music Grab. en los Est. Sonoland, Madrid Ing. de Sonido: J. A. Alvarez Alija, Ayudante: M. Gaudenzi, Dir. de Orquesta: D. Belgbeder; Colaboraron en la Prod. Artística: D. Belgbeder-J. A. Alvarez A. Comp. Orq. y Prod. por Manuel Alejandro para RCA S. A.

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P-1981 RCA RECORDS

FABRICADO POR DISCOS DE PANAMA, S.A. PADISCO

MIKE OLDFIELD

EARTH MOVING

1. HOLY
2. HOSTAGE 4.09
3. FAR COUNTRY 4.25
4. INNOCENT 3.30
5. RUNAWAY SON 4.05

SIDE ONE

1-91270

Written by Mike Oldfield

Engineered and programmed by Mike Oldfield

Produced by Mike Oldfield & Daniel Lazerus

Published by Virgin Music, Inc. (ASCAP)

℗ 1989 VIRGIN RECORDS LTD.

Virgin

VIRGIN RECORDS AMERICA INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210

MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS


MIKE OLDFIELD
EARTH MOVING
1. SEE THE LIGHT 3.59
2. EARTH MOVING 4.03
3. BLUE NIGHT 3.47
4. NOTHING BUT/
BRIDGE TO PARADISE 8.40
SIDE TWO
1-91270
Written by Mike Oldfield
Engineered and programmed by Mike Oldfield
Produced by Mike Oldfield & Daniel Lazerus
Published by Virgin Music, Inc. (ASCAP)
℗ 1989 VIRGIN RECORDS LTD.
VIRGIN RECORDS AMERICA, INC 9247 ALDEN DRIVE BEVERLY HILLS CA 90210
MANUFACTURED & DISTRIBUTED BY WEA THROUGH ARRANGEMENT WITH ATLANTIC RECORDS
Virgin



JL 8-8247
(JL 8-8247 SA)
℗ 1984 Zomba Productions Ltd.

SIDE 1
33 1/3 RPM

WSXC

SONNY OKOSUNS OZZIDDI
WHICH WAY NIGERIA?

1. AFRICAN WOMAN (Sonny Okosuns) 8:00
2. WHICH WAY NIGERIA (Sonny Okosuns) 6:49

PRODUCED BY SONNY OKOSUNS

AN ORIGINAL RECORDING LICENSED BY ZOMBA PRODUCTIONS LTD.
ALL SONGS PUBLISHED BY SILVER SCALES MUSIC LTD. (LEOSONG) (ASCAP)

MANUFACTURED BY ARISTA RECORDS, INC. 6 WEST 57th STREET, NEW YORK, N.Y. 10019

ARISTA



RECORDS INC.

SGL 7026
(SGL 7026 SA)

SIDE 1
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. HEAVEN IS MY GOAL
2. PRAY FOR ME
3. HOW COULD I'VE COME THIS FAR

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SB)

SIDE 2
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. PENTECOSTAL POWER
2. SAVED
3. THE BEST OF MY LOVE (For The Rest Of My Life)

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SC)

SIDE 3
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. GET AWAY JORDAN
2. JUST JESUS
3. LOOK WHERE GOD HAS BROUGHT US
4. HE LIFTED ME

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SGL 7026
(SGL 7026 SD)

SIDE 4
33 1/3 RPM

The
COSMOPOLITAN CHURCH OF PRAYER CHOIR

1. THE BEATITUDES
2. NOBODY CAN TURN ME AROUND
3. THANK YOU LORD FOR BLESSING ME
4. SANCTIFY ME HOLY

℗ 1979 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

SAH'LOMON

NS 003

33 TOURS

STEREO

A

RAMA (remix) 6'04

SARRAH 3'54

RAMA (disco) 6'02

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIETAIRE DE L'OEUVRE ENREGISTREE RESERVES SAUF AUTORISATION LA DUPLICATION LA LOCATION LE PRET L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE

SAH'LOMON

NS 003

33 TOURS

STEREO

B

SACEM SACD SDRM SGDL

JONA 5'21

LOVE DANCE 3'40

AISSA KUMBA 3'48

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET OU PROPRIETAIRE DE L'ŒUVRE ENREGISTREE RESERVES SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRET, L'UTILISATION DE CE DISQUE POUR EXECUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS MADE IN FRANCE



An Original Television Soundtrack Recording

ELIZABETH TAYLOR IN LONDON

Music Composed by JOHN BARRY
Music Conducted by JOHNNIE SPENCE
Prod. by PHILIP D'ANTONI and NORMAN BAER

Screen Gems
Columbia Music
Inc. (BMI)
Side 1

CP 459
XTV - 89910

1. ELIZABETH
2. LONDON AT DAWN
(William Wordsworth - "Westminister Bridge")
3. THE LONDON THEME
4. LOVERS AND BROWNING
(Elizabeth Barrett Browning - "Portugese Sonnets")
5. PITT'S SPEECH
(William Pitt)
6. LONDON THEME - JAZZ WALTZ

33 1/3 LONG PLAY

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An Original Television Soundtrack Recording

ELIZABETH TAYLOR IN LONDON

Music Composed by JOHN BARRY
Music Conducted by JOHNNIE SPENCE
Prod. by PHILIP D'ANTONI and NORMAN BAER

Screen Gems
Columbia Music
Inc. (BMI)
Side 2

CP 459
XTV - 89911

1. ELIZABETH WALTZ
2. QUEEN ELIZABETH AT TILBURY
(Queen Elizabeth I - speech)
3. ENGLISH GARDEN
4. QUEEN VICTORIA
(Queen Victoria's Diary)
5. THE FIRE OF LONDON
6. CHURCHILL SPEECH
(Sir Winston Churchill)

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33⅓ LONG PLAY

MELTONE
RECORDS

SPENCER TAYLOR
AND THE HI-WAY QC'S

MEL 1341
Producer Rev. H. Griffin
Executive Producer:
M. Couch



All Songs Published By:
Meltone Enterprise, Inc.
SIDE 1
33 1/3 RPM

MY GOD

MY FATHER'S HOUSE (3:34)
THE POWER MOVING (3:12)
MY GOD (3:18)
SOMEBODY CALLING MY NAME (3:46)

℗ 1986-MELTONE RECORDS

MELTONE RECORDS 3775 Campbellton Rd. Atlanta, GA. 30331

MELTONE
RECORDS

SPENCER TAYLOR
AND THE HI-WAY QC'S

MEL 1341
Producer Rev. H. Griffin
Executive Producer:
M. Couch



All Songs Published By:
Meltone Enterprise, Inc.
SIDE II
33 1/3 RPM

MY GOD

LITTLE WOODEN CHURCH (2:58)
MERCY AND LOVE (5:18)
OH HOW WONDERFUL (5:18)
JESUS SPEAKS TO JOHN (2:32)

℗ 1986-MELTONE RECORDS

MELTONE RECORDS 3775 Campbellton Rd. Atlanta, GA. 30331



GosPearl Records

THE MIGHTY SUPREME VOICES
LIVE AT THE SECOND GOSPELRAMA EXPO CONVENTION, WASHINGTON D.C.

STEREO
33 1/3 RPM

PL 16027
SIDE A

1. **IT'S AN UPHILL JOURNEY** 3:25
   Lead: Cecil Washington
2. **NO FRIEND LIKE GOD** 4:13
   Lead: Cecil Washington, Michael McCowin
3. **I'VE BEEN BORN AGAIN** 5:26
   Lead: Glen Washington
4. **GLAD TO BE IN THE SERVICE** 5:15
   Lead: Michael McCowin, Cecil Washington

Pearl Records, Baltimore, Maryland



GosPearl Records

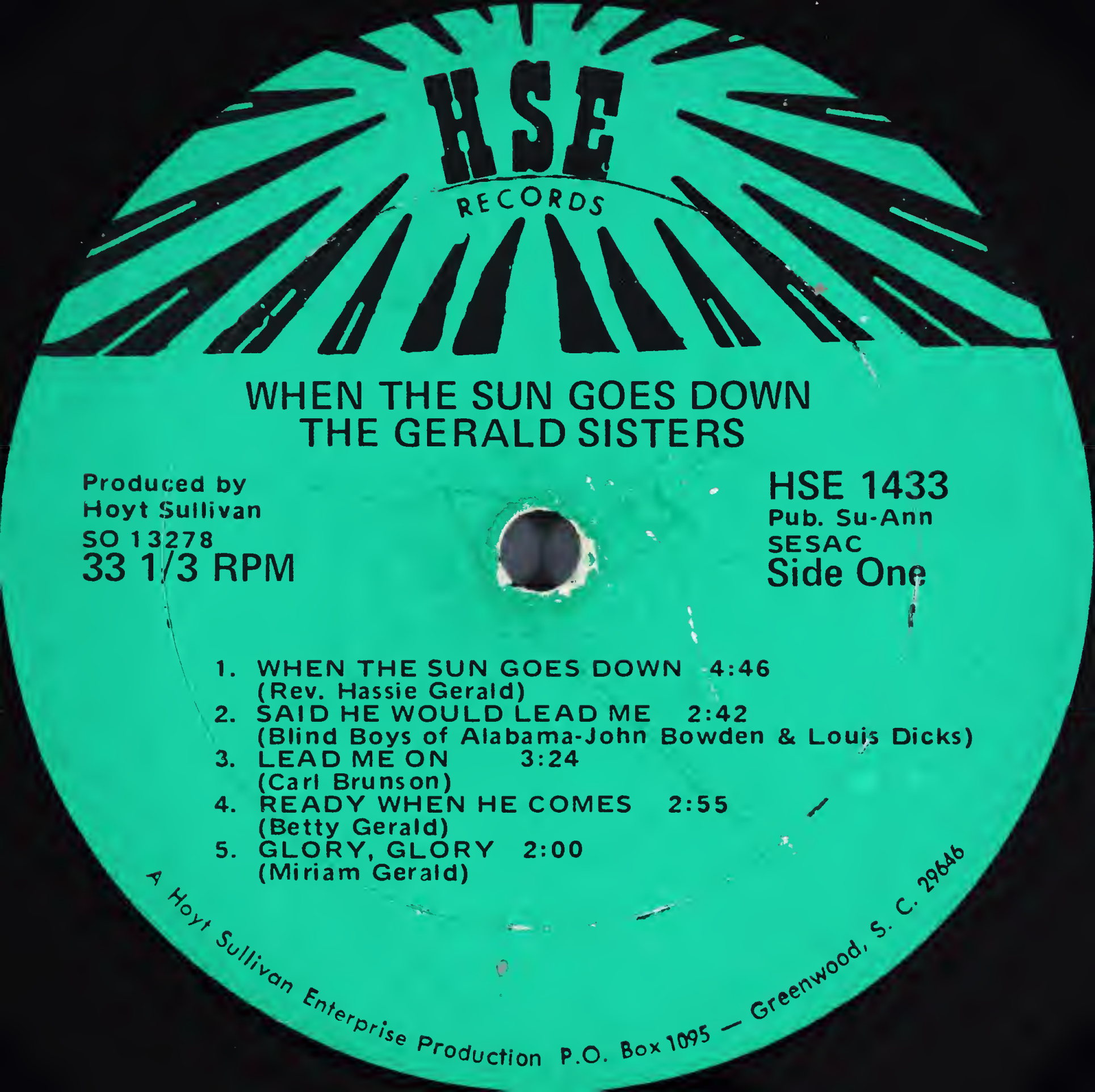
THE MIGHTY SUPREME VOICES
LIVE AT THE SECOND GOSPELRAMA EXPO CONVENTION, WASHINGTON D.C.

STEREO
33 1/3 RPM

PL 16027
SIDE B

1. **TRY GOD 2:00**
   Lead: Michael McCowin
2. **SWEET HOUR OF PRAYER 3:35**
   Lead: Cecil Washington, Michael McCowin
3. **TELL HIM WHAT YOU WANT PT. 1 4:05**
   Lead: Cecil Washington
4. **TELL HIM WHAT YOU WANT PT. 2 5:35**
   Lead: Michael McCowin

Pearl Records, Baltimore, Maryland



WHEN THE SUN GOES DOWN
THE GERALD SISTERS

Produced by
Hoyt Sullivan
SO 13278
33 1/3 RPM

HSE 1433
Pub. Su-Ann
SESAC
Side One

1. WHEN THE SUN GOES DOWN 4:46
   (Rev. Hassie Gerald)
2. SAID HE WOULD LEAD ME 2:42
   (Blind Boys of Alabama-John Bowden & Louis Dicks)
3. LEAD ME ON 3:24
   (Carl Brunson)
4. READY WHEN HE COMES 2:55
   (Betty Gerald)
5. GLORY, GLORY 2:00
   (Miriam Gerald)

A Hoyt Sullivan Enterprise Production P.O. Box 1095 — Greenwood, S. C. 29646


HSE
RECORDS
WHEN THE SUN GOES DOWN
THE GERALD SISTERS
Produced by
Hoyt Sullivan
SO 13279
33 1/3 RPM
HSE 1433
Pub. Su-Ann
SESAC
Side Two
1. WHAT A TIME 2:40
(Blind Boys of Alabama-John Bowden & Louis Dicks)
2. WHEN I GET INSIDE 2:35
(Madame Edna Gallmon Cook)
3. SOON ONE MORNING 4:00
(Doris Brown)
4. LORD SEND ME 2:21
(Rev. Hassie Gerald)
5. THE LORD IS BLESSING ME 4:35
(Linda Gerald)
A Hoyt Sullivan Enterprise Production P.O. Box 1095 — Greenwood, S. C. 29646



RECORDS INC.

SL 14558
(SL 14558 SA)

SIDE 1
33 1/3 RPM

REV. CLEOPHUS ROBINSON

1. SAVIOR LEAD ME LEST I STRAY
2. GOD WILL TAKE CARE OF YOU
3. WERE YOU THERE?
4. ONLY A LOOK
5. ROCK OF AGES

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



RECORDS INC.

SL 14558
(SL 14558 SB)

SIDE 2
33 1/3 RPM

REV. CLEOPHUS ROBINSON

1. I WILL TRUST IN THE LORD
2. THE OLD RUGGED CROSS
3. AMAZING GRACE
4. I HEARD THE VOICE OF JESUS SAY

℗ 1980 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.

INTERNATIONAL

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL "JOACO MUERTE"

INT - 917
Side A

Compatible
Stereo

1 JOACO MUERTE - 3 33
(C. Curet Alonso) Fania Publ. BMI
2. TIMBILLA - 4 30
(C. Curet Alonso) Fania Publ. BMI
3. DICE MATIAS - 5:43
(C. Curet Alonso) Fania Publ. BMI
4 MELAO DE CANA - 5:12
(Hector Ivan Ortiz) Fania Publ. BMI

Produced by:
Jorge Millet & Rafael Viera
℗ 1977, Int'l Records
Distributed by
Fania Records, Inc.

INTERNATIONAL

PEDRO CONGA Y SU ORQUESTA INTERNACIONAL "JOACO MUERTE"

INT - 917
Side B

Compatible
Stereo



1. TOMA MI CORAZON - 3:11
   (J. Zayas) Fania Publ. BMI
2. TAMBORILERO - 4:32
   (Evelio Landa)
3. PUERTO RICO - 6:18
   (Willy Padin) Fania Publ. BMI
4. CON UN AMOR SE BORRA OTRO AMOR - 4:17
   (D.R.)

Produced by:
Jorge Millet & Rafael Viera

℗ 1977, Int'l Records

Distributed by
Fania Records, Inc.

low over head

MIKE ANGELO & THE IDOLS

Unfinished Business

SIDE ONE
33 1/3 RPM

LO–1001
AR 12050

1. SHE'S SO INSANE (M. Fitzgerald)
   Iffit Fitz Music; BMI 3:38
2. ROCKY TOP (B. Bryant-F. Bryant)
   House of Bryant;BMI 3:04
3. SING THROUGH BREAD (D. Roberts)
   Iffit Fitz Music/Crawfish Music; BMI 7:14
4. DRUGS (M. Fitzgerald)
   Iffit Fitz Music; BMI 2:39
5. THE WORLD MAY NOT LIKE ME
   (M. Fitzgerald) Iffit Fitz Music; BMI 5:45

PRODUCED & ARRANGED BY
M. FITZGERALD

low overhead records, P.O. Box 50691, Jacksonville Beach, FL 32240

low over head

MIKE ANGELO & THE IDOLS

Unfinished Business

SIDE TWO
33 1/3 RPM

LO-1001
AR 12050

1. HAVIN' A PARTY (M. Fitzgerald)
   Iffit Fitz Music; BMI 5:11
2. DOG FASHION (M. Fitzgerald)
   Iffit Fitz Music; BMI 4:20
3. GET UP GET DOWN (M. Fitzgerald—J. Graves)
   Iffit Fitz Music/Deed Music; BMI 3:06
4. SOMETIMES GOOD GUYS DON'T WEAR WHITE
   (Ed Cobb) Equinox Music; BMI 2:59
5. FUCK EVERYBODY (M. Fitzgerald)
   Iffit Fitz Music; BMI 4:15

PRODUCED & ARRANGED BY
M. FITZGERALD

low overhead records, P.O. Box 50691, Jacksonville Beach, FL 32240


RECORDS
LET THEM TALK
Joe Williams & The Northern Aires
SIDE 1
DRP-8601
STEREO
1. LET THEM TALK 3:31
Joe Williams/BMI
2. TRUST IN THE LORD 4:06
P.D.
3. MOTHERS PRAYER 3:50
P.D.
4. MORE LOVE (Instrumental) 3:01
Joe Williams/BMI


RECORDS
LET THEM TALK
Joe Williams & The Northern Aires
SIDE 2
DRP-8601
STEREO
1. TROUBLE DON'T LAST 3:50
Joe Williams/BMI
2. WHERE JESUS IS 3:08
Joe Williams/BMIWilliams
3. SWEET BY IN BY 3:07
Joe Williams/BMI
4. MORE LOVE (Vocal Version) 2:55
Joe Williams/BMI



Tibetan Buddhism
The Ritual Orchestra and Chants

STEREO
H-72071-A

STEREO
SIDE ONE (27:11)

1. Padma Sambhava Tsechu Sadhana: Invocation (14:28)
2. Mahakala Sadhana: Dunkye (12:26)

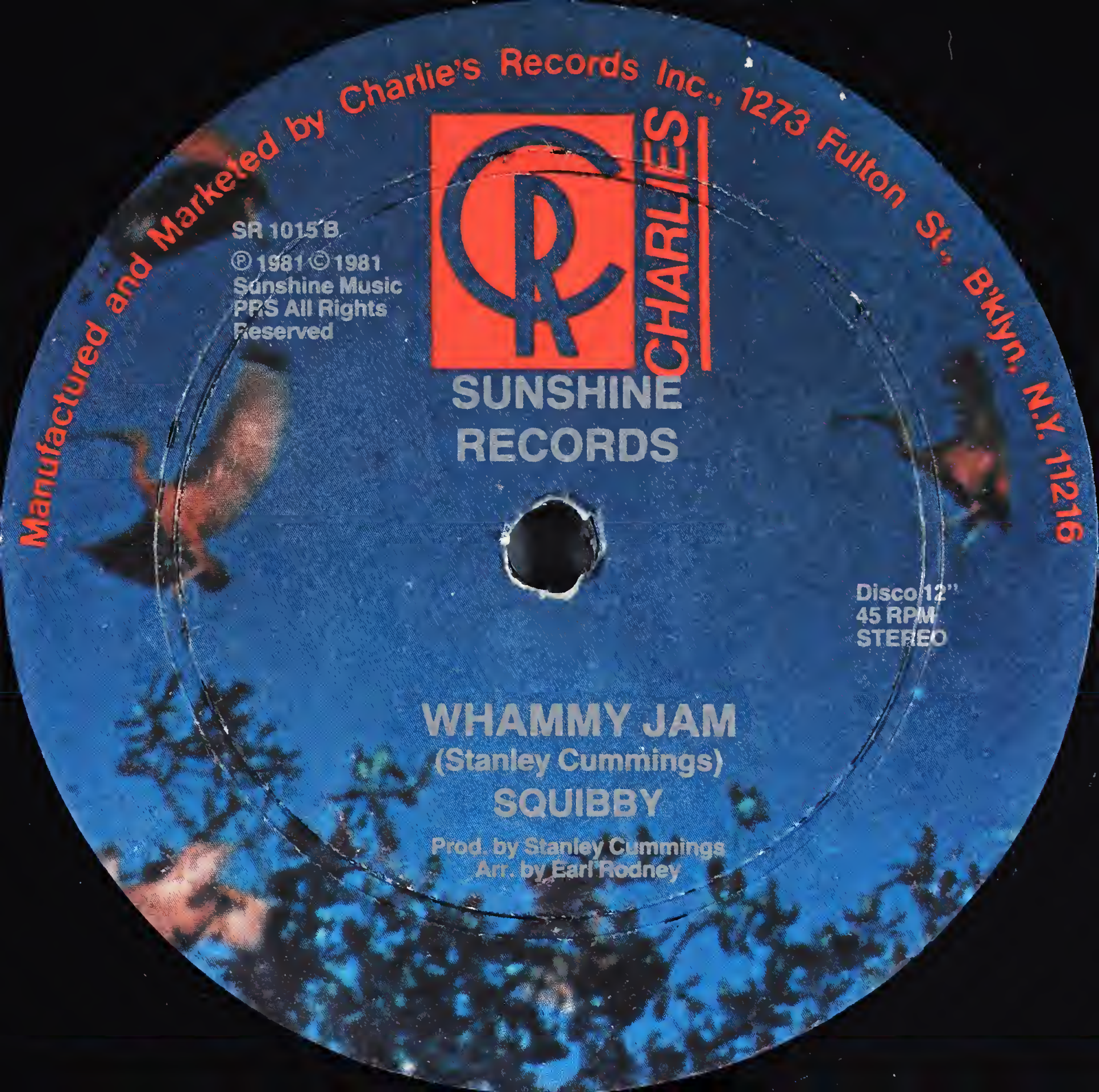
recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh
by David Lewiston

℗ & © 1976 Nonesuch Records

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EXPLORER
nonesuch
SERIES
R1
Tibetan Buddhism
The Ritual Orchestra and Chants
STEREO
H-72071-B
STEREO
SIDE TWO (25:43)
Mahakala Sadhana: Dakye
recorded at Pal Phuntsok Chokorling,
Tashi Jong, Himachal Pradesh
by David Lewiston
℗ & © 1976 Nonesuch Records
Mfg. by Elektra/Asylum/Nonesuch Records, 1855 Broadway, New York, New York 10023, A Division of Warner Communications Inc.


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SR 1015 A
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Reserved
CHARLIES
SUNSHINE
RECORDS
Disco 12'
45 RPM
STEREO
DISTANT DRUMS
(Stanley Cummings)
SQUIBBY
Prod. by Stanley Cummings
Arr. by Earl Rodney


Manufactured and Marketed by Charlie's Records Inc., 1273 Fulton St., B'klyn, N.Y. 11216
SR 1015 B
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PPS All Rights
Reserved
CHARLIES
SUNSHINE
RECORDS
Disco 12"
45 RPM
STEREO
WHAMMY JAM
(Stanley Cummings)
SQUIBBY
Prod. by Stanley Cummings
Arr. by Earl Rodney


7 34097-1050-1 9

FORT KNOCKS ENTERTAINMENT

UNLOCKED

Side 1
For Promotional
Use Only

Radio/Club
For Promotional
Use Only
33 1/3 RPM

1. Answers-IIND KLASS, DORSEY, DON ASSASSIN (4:23)
2. Can't Get a Enough-DEADLY SNAKES (4:22)
3. No Question-IIND KLASS (3:56)
4. No Question-IIND KLASS (3:56) Instrumental

Produced By Fort Knocks Entertainment

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www.fortknocks.com

FORT KNOCKS ENTERTAINMENT

UNLOCKED

Side 2

For Promotonal
Use Only

Radio/Club

For Promotional
Use Only

33 1/3 RPM

1. Lines In My Mind-SENILE (3:15)
2. Lines In My Mind-SENILE (3:15) Instrumental
3. Himalayas For Self-HIMALAYAS (6:09)

Produced By Fort Knocks Entertainment

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FORT KNOCKS
ENTERTAINMENT
CODE RED
Side f
For Promotional
Use Only
Radio/Club
For Promotional
Use Only
33 1/3 RPM
1. 3xxluza-FD'S (4:07)
2. You Are-Fel The Enigma (3:49)
3. WhatUCee Iz WhatUGet-Lavee (3:56)
4. Tracks of My Team-IIND KLASS (5:02)
5. Treat Me Like a Lady-Kanisha (3:49)
Produced By Fort Knocks Entertainment
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FORT KNOCKS
ENTERTAINMENT
CODE RED
Side K
For Promotional
Use Only
Instrumentals
For Promotional
Use Only
33 1/3 RPM
1. 3xxluza-FD'S (4:07)
2. You Are-Fel The Enigma (3:49)
3. WhatUCee Iz WhatUGet-Lavee (3:56)
4. Tracks of My Team-IIND KLASS (5:02)
5. Treat Me Like a Lady-Kanisha (3:49)
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PVC

4/82

Eoin Mark SNYDER

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

Jean Cocteau

Marketed by jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE A

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

1. EMPIRE OF THE SENSES
2. HOPE FOR THE HEARTBEAT
3. WAITING FOR VOICES
4. A PRIVATE VIEW
5. EROS ARRIVING
6. THE BRIDE OF CHRIST IN AUTUMN

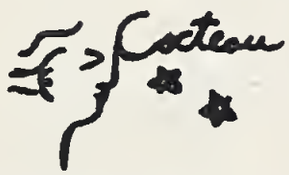
Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

℗ 1982 Happytronics, Ltd.

PVC

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



Marketed by jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE B

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)

1. WHEN YOU DREAM OF PERFECT BEAUTY COMES TRUE
2. FLAMING DESIRE
3. PORTRAIT OF JAN WITH FLOWERS
4. THE CRYSTAL ESCALATOR IN THE PALACE OF GOD DEPARTMENT STORE
5. ECHO IN HER EYES (THE LAMPS OF OBLIVION)
6. THE OCTOBER MAN

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

℗ 1982 Happytronics, Ltd.


PVC
4/86
Foto Mark SNYDER
BILL
NELSON
THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)
Cocteau
Marketed by jem Records, Inc.,
South Plainfield, NJ 07080,
Reseda, Ca 91335.
33 1/3 RPM
STEREO
PVC 101
SIDE C
"LA BELLE ET LA BETE"
(Beauty And The Beast)
1. OVERTURE
2. THE FAMILY
3. SISTERS AND SEDAN CHAIRS
4. IN THE FOREST OF STORMS
5. THE CASTLE
A. THE GATES
B. THE CORRIOOR
C. THE GREAT HALL
D. DREAMS (THE MERCHANT SLEEPS)
E. FEAR (THE MERCHANT WAKES)
6. THE ROSE AND THE BEAST
7. MAGNIFICENT (THE WHITE HORSE)
8. BEAUTY ENTERS THE CASTLE
A. THE DOOR
B. THE MIRROR
C. CANDELABRA AND GARGOYLES
9. BEAUTY AND THE BEAST
Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.
℗ 1982 Happytronics, Ltd.

PVC

BILL NELSON

THE LOVE THAT WHIRLS (DIARY OF A THINKING HEART)



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South Plainfield, NJ 07080,
Reseda, Ca 91335.

33 1/3 RPM
STEREO

PVC 101
SIDE D

"LA BELLE ET LA BETE"
(Beauty And The Beast)

1. TRANSITION NO. 1
2. TRANSITION NO. 2
3. THE HUNT
4. THE GIFT
5. THE GARDEN
6. TRANSITION NO. 3
7. TRANSITION NO. 4
8. THE TRAGEDY
9. TRANSITION NO. 5
10. THE ENCHANTED GLOVE
11. TEARS AS DIAMONDS (THE GIFT REVERSES)
12. THE BEAST IN SOLITUDE
13. THE RETURN OF MAGNIFICENT
14. TRANSITION NO. 6 (THE JOURNEY)
15. THE PAVILION OF DIANA
16. TRANSFORMATION NO. 1
17. TRANSFORMATION NO. 2
18. THE FINAL CURTAIN

Produced by Bill Nelson
for Cocteau Records
All titles by Bill Nelson
and published by Nelsongs, Ltd.

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mercury

6359 055	33 1/3	STEREO
All works published by: Arnakata Mus. Ltd./ Warner Bros. Mus. Ltd.		1

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

QUIT DREAMING AND GET ON THE BEAM

1. BANAL. 2. LIVING IN MY LIMOUSINE.
3. VERTICAL GAMES. 4. DISPOSABLE.
5. FALSE ALARMS. 6. DECLINE AND FALL.

BILL NELSON

All titles written by Bill Nelson

Produced by Bill Nelson/John Leckie

Original sound recording made
by Phonogram Ltd.

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mercury

6359 055

33 1/3

STEREO

All works published by:
Arnakata Mus. Ltd./
Warner Bros. Mus. Ltd.

2

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

QUIT DREAMING AND GET ON THE BEAM

1. LIFE RUNS OUT LIKE SAND. 2. A KIND OF LOVING.
3. DO YOU DREAM IN COLOUR. 4. U.H.F.
5. YOUTH OF NATION ON FIRE.
6. QUIT DREAMING AND GET ON THE BEAM.

BILL NELSON

All titles written by Bill Nelson

Produced by Bill Nelson/John Leckie,
exept 4 and 5 by Bill Nelson

Original sound recording made
by Phonogram Ltd.

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mercury

ECHO 1	33 1/3	STEREO ∞
All works published by: Nelsongs		1

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

SOUNDING THE RITUAL ECHO (Atmospheres For Dreaming)

Created, played and recorded by Bill Nelson at
The Echo Observatory, Yorkshire.

1. ANNUNCIATION. 2. THE RITUAL ECHO.
3. SLEEP. 4. NEAR EAST. 5. EMAK BAKIA.
6. MY INTRICATE IMAGE. 7. ENDLESS ORCHIDS.
8. THE HEAT IN THE ROOM.

BILL NELSON

All titles written and produced by Bill Nelson

Original sound recording made
by Phonogram Ltd.

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mercury

ECHO 1	33 1/3	STEREO
All works published by: Nelsongs		2

℗ 1981
Phonogram Ltd.

MADE IN ENGLAND

SOUNDING THE RITUAL ECHO (Atmospheres For Dreaming)

Created, played and recorded by Bill Nelson at
The Echo Observatory, Yorkshire.

1. ANOTHER WILLINGLY OPENED WINDOW. 2. VANISHING PARADES.
3. GLASS FISH (FOR THE FINAL AQUARIUM).
4. CUBICAL DOMES. 5. ASHES OF ROSES.
6. THE SHADOW GARDEN. 7. OPIUM.

BILL NELSON

All titles written and produced by Bill Nelson

Original sound recording made
by Phonogram Ltd.

MAN OF THE LIGHT

ZBIGNIEW SEIFERT - violin
Joachim Kühn - piano,
Cecil McBee - bass, Billy Hart - drums,
Jasper van't Hof - electric piano and organ

1. CITY OF SPRING (6:37)
(Z. Seifert)
2. MAN OF THE LIGHT (9:45)
(Z. Seifert)



PR 7077
Side 1

Stereo
33-1/3
℗ 1980

3. STILLNESS (5:00)
(Z. Seifert/C. McBee)

Produced by Joachim Ernst Berendt

P.A.U.S.A. INC.
LOS ANGELES, CA. 90069

MAN OF THE LIGHT

ZBIGNIEW SEIFERT - violin
Joachim Kühn - piano,
Cecil McBee - bass, Billy Hart - drums,
Jasper van't Hof - electric piano and organ

1. TURBULENT PLOVER (7:27)
(Z. Seifert)
2. LOVE IN THE GARDEN (6:12)
(Z. Seifert)

PR 7077
Side 2

3. CORAL (6:54)
(Z. Seifert) dedicated to my violin teacher,
Prof. Stanislaw Tawroszewicz

Produced by Joachim Ernst Berendt

Stereo
33-1/3
℗ 1980

P.A.U.S.A. INC.
LOS ANGELES, CA. 90069


Cocteau
SIDE ONE
STEREO
33⅓ RPM
RICHARD JOBSON
(with Virginia and Josephine)
THE BALLAD OF ETIQUETTE
1. INDIA SONG (C. D'Alessio/R. Jobson) Copyright Control
Virgin Music (Publishers) Ltd
2. DON'T EVER TELL ANYBODY ANYTHING
(J. McGeoch/R. Jobson) Virgin Music (Publishers) Ltd
3. JOY (V. Ashley/R. Jobson) M Ocean Music Ltd/
Virgin Music (Publishers) Ltd
4. ETIQUETTE (Debussy arr. V. Ashley/R. Jobson)
M Ocean Music Ltd/Virgin Music (Publishers) Ltd
5. PAVILION POLE (R. Simon/R. Jobson) Boosey &
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(Publishers) Ltd
JC 1
JC 1A
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Cocteau
JC 1
JC 1B
℗ 1981 Virgin Records Ltd
Made in England
SIDE TWO
STEREO
33⅓ RPM
RICHARD JOBSON
(with Virginia and Josephine)
THE BALLAD OF ETIQUETTE
1 THOMAS (Sale arr. V. Ashley/R. Jobson) M-Ocean Music Ltd
Virgin Music (Publishers) Ltd
2 ANONYMOUS (V. Ashley/J. Wells/R. Jobson) M-Ocean Music Ltd/
Copyright Control/Virgin Music (Publishers) Ltd
3 NIGHT OF CRYSTAL (R. Jobson) Virgin Music (Publishers) Ltd
4 DAPHEE (Debussy arr. V. Ashley/R. Jobson)
M-Ocean Music Ltd/Virgin Music (Publishers) Ltd
5 STORMY WEATHER (H. Arlen/T. Koehler)
Lawrence Wright Music Co. Ltd
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Voxigrave

dfr "POUR TOUS ET PARTOUT"

MAV - MUSIC

MS 001
V/30/St 7272
V/30/St 7272 A

A

33 TOURS
STEREO

SACEM SACD SDRM SCDL

1. **OKARAME** 11'14
2. **AVE MARIA** 10'45

Auteur-compositeur-arrangeur :
MAVUELA SOMO


Voxigrave
dfr "POUR TOUS ET PARTOUT"
MAV - MUSIC
MS 001
V/30/St 7272
V/30/St 7272 B
B
33 TOURS
STEREO
SACEM
SACD
SDRM
SGDL
1. DJENNY 10'29
2. CONSEIL GRATUIT 10'31
Auteur-compositeur-arrangeur :
MAVUELA SOMO
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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SACD SDRM SGDL

9101 228
9101 228 1
Made in France

1

℗ 1979 PHONOGRAM S.A.

"FIRE"

1. FIRE 5'11
(Brown/Crane) - Mixed by Savarese
2. TORSO CORSO 1'48
(Mercier Descloux/Banes/Elliasson)
3. MISSION IMPOSSIBLE 2'35
(Schifrin)
4. NO GOLDEN THROAT 2'38
(Mercier Descloux/Banes/Elliasson)

LIZZY

MERCIER DESCLOUX

All arrangements by Mercier Descloux/ Banes/Elliasson

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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SACD SDRM SCPP

9101 228
9101 228 2
Made in France

2

℗ 1979 PHONOGRAM S.A.

"FIRE"

1. JIM ON THE MOVE 2'29
(Schifrin)
2. WAWA 2'18
(Mercier Descloux/Banes/Elliasson)
3. TUMOUR (from "FEVER") 2'57
(Davenport/Cooley)
4. AYA MOOD 3.5 2'50
(Mercier Descloux/Banes/Elliasson)

LIZZY

MERCIER DESCLOUX

All arrangements by Mercier Descloux/ Banes/Elliasson


118

LIVE IN THE LIGHT
FERTILE GROUND

122



Side A 1. **Live In The Light** [Album Mix] 5.57
2. **Live In The Light** [Acapella Mix] 5.09

Side B 1. **Live In The Light** [DJ SPINNA Remix] 8.20
2. **Live In The Light** [DJ SPINNA Remix Instrumental] 8.19

PLP-6349 P-VINE RECORDS
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SIDE B
33 1/3 RPM



The Morgans Second Voyage

Side One

Farewell to Nova Scotia
It's All For Me Grog
My Love, She's But A Lassie Yet
The Bowhead Song
Morgan Megan
Paddy and the Whale
Oh Minnesota, Oh

(27934)



The Morgans Second Voyage

Side Two

Red-Haired Mary
The Blackball Line
Roll, Alabama, Roll
Song of the Whales
Kinlock of Kinlock
Sally Racket
Leather-Winged Bat
Diego's Bold Shore

(27934)

PARTNERS IN CRIME



AL KOOPER PRESENTS

KAPUSTA 3

NL-109

SIDE ONE

WARNING: XXX ADULTS ONLY!

1. THE DANGLING CONVERSATION, PART 1
2. BOB WELCOMES SAM & NATALIE TO MEADOWLANDS
3. BUDDY DEAREST, PART 1
4. DEAN & JERRY PLUG THE CADDY
5. BUDDY DEAREST, PART 2
6. TUBE BAR
7. MANFISH
8. THE ENGLISH LESSON

PARTNERS IN CRIME



AL KOOPER PRESENTS

KAPUSTA 3

NL-109

SIDE TWO

WARNING: XXX
ADULTS ONLY!

1. THE DANGLING CONVERSATION, PART 2
2. J & H PRODUCTIONS
3. BUDDY DEAREST, PART 3
4. MR. J. W. RELAXES OFF CAMERA
5. A MESSAGE LEFT ON MY MACHINE WORTH SHARING
6. BUDDY DEAREST, PART 4
7. BUDDY LIVE—THE FINAL TRANSMISSION
8. NEIL DOES CHAS
9. OUT CHORUS


JAP
RECORDS, INC.
THE BAD STREET BOYS
LOOKING FOR TROUBLE
BUSCANDO PROBLEMAS
JAP 708
SIDE A
STEREO
HOLLYWOOD
(Eddie Iglesias)
COPACABANA
(Barry Manilow)
THE LADY IS A TRAMP
(Rodgers & Hart)
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JAP
RECORDS, INC.
THE BAD STREET BOYS
LOOKING FOR TROUBLE
BUSCANDO PROBLEMAS
JAP 708
SIDE B
STEREO
LA CALLE ESTA DURA
(Jose Pintor)
WHEN SUNNY GETS BLUE
(Jack Siegel)
GITANA
(D.R.)
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MERICANA RECORDS
LATIN DIMENSIONS
VOL. II
XMS-126
STEREO
SIDE 1
(XMS 126 A-S)
1. EL FUMIGADOR (Mike Martínez/Ralph Lew)
Trina Jill Music Corp. (ASCAP) © 4:15
2. AY, GUAJIRA (Tito Contreras/Mike Martínez)
Trina Jill Music Corp. (ASCAP) © 4:10
3. QUE DECIDA EL CORAZON (Tito Contreras)
Trina Jill Music Corp. (ASCAP) © 3:42
4. QUE PASA DONA LIDIA (Eddie Lebrón)
Miron Music (ASCAP) 4:02
5. LA VIDA ENTERA (Julia Sánchez)
Miron Music (ASCAP) 3:04
PRODUCED BY: JOE CAYRE
Recording Director Ralph Lew
℗ 1974
Mfg. by Mericana Records, ℗ 240 Madison Ave., New York, N.Y. 10016


MERICANA RECORDS
LATIN DIMENSIONS
VOL II
XMS-126
STEREO
SIDE 2
(XMS 126 B-S)
1. EL QUE TENGA SABOR (Mike Martínez/
Ralph Lew) Trina Jill Music Corp. (ASCAP) © 3:35
2. QUE SALSA TIENE ESA ORQUESTA
(Tito Contreras/John Ellis/Mike Martínez)
Trina Jill Music Corp. (ASCAP) © 3:20
3. EN ESTA NAVIDAD (Julia Sánchez)
Miron Music (ASCAP) 3:12
4. HA TRIUNFADO NUESTRO AMOR
(Eddie Lebrón) Miron Music (ASCAP) 3:36
5. OIGA, SEÑOR (Ralph Lew/Mike Martinez)
Trina Jill Music Corp. (ASCAP) © 3:23
PRODUCED BY: JOE CAYRE
Recording Director: Ralph Lew
℗ 1974
Mfg. by Mericana Records, ℗ 240 Madison Ave., New York, N.Y. 10016

FABRICADO POR EMI ODEON S.A.I.C. BS AS.

MARCA REGISTRADA

INDUSTRIA ARGENTINA

&

TROPICO

GATO BARBIERI (Intérprete)

Producido por David Rubinson & Friends Inc.

Productor Asociado: Michelle Barbieri

℗ 1978 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP 5157

1) POINCIANA (CANCION DEL ARBOL
(Poinciana) (Song of the tree) (Simon-Bernier) (7:48)
2) DAMA LATINA (Latin lady) (Barbieri) (8:25)
3) ODARA (Veloso) (7:30)

Fab. y dist. por **EMI-ODEON S.A.I.C.**
Mendoza 1660 - Buenos Aires

8578 A

(4-12)

AM RECORDS

LOS DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO

FABRICADO POR EMI ODEON S.A.I.C. BS. AS.
MARCA REGISTRADA
INDUSTRIA ARGENTINA

&

TROPICO

GATO BARBIERI (Intérprete)

Producido por David Rubinson & Friends Inc.

Productor Asociado: Michelle Barbieri

℗ 1978 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP 5158

1) ELLA ES MICHELLE (She is Michelle) (Barbieri) (6:13)
2) DONDE ESTA EL AMOR (Where is the love) (MacDonald-Salter) (4:53)
3) OJOS HECHICEROS (Evil eyes) (Barbieri) (4:15)
4) BOLERO (Ravel (Dominio Público) (Arr. y Adap.: Rubinson) (7:26)

Fab. y dist. por **EMI-ODEON S.A.I.C.**
Mendoza 1660 - Buenos Aires

8578 B

(4-12)

RESERVADO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO

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MARCA REGISTRADA
INDUSTRIA ARGENTINA

¡CALIENTE!

GATO BARBIERI (Intérprete)

Producido por **Herb Alpert**

℗ 1976 - A & M Records, Inc.

1) LUCIERNAGAS (Fireflies) (G. Barbieri) (5:28)
2) FIESTA (G. Barbieri) (5:07)
3) EUROPA (Llanto de la Tierra - Sonrisas del Paraíso)
(Earth's Cry - Heaven's Smile) (D. C. Santana-T. Coster) (4:27)

AADI-CAPIF | SADAIC-BIEM

SP-4929

4) NO LLORES ROCHELLE (Don't cry Rochelle)
(G. Barbieri) (4:55)
5) ADIOS - PARTE I (G. Barbieri) (0:33)

Fabricado y distribuido por **EMI-ODEON S.A.I.C.**
Bartolomé Mitre 760 - Buenos Aires

8357 A

(4-12)

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FABRICADO Y DISTRIBUIDO POR EMI ODEON S.A.I.C. BS. AS.
MARCA REGISTRADA
INDUSTRIA ARGENTINA

¡CALIENTE!

GATO BARBIERI (Intérprete)

Producido por **Herb Alpert**

℗ 1976 - A & M Records, Inc.

AADI-CAPIF | SADAIC-BIEM

SP-4930

1) TE QUIERO (I want you) (L. Ware-A. Ross) (5:58)
2) DETRAS DE LA LLUVIA (Behind the rain) (H. Alpert) (5:37)
3) LOS DESESPERADOS (G. Barbieri) (6:15)
4) ADIOS - PARTE II (G. Barbieri) (0:59)

Fabricado y distribuido por **EMI-ODEON S.A.I.C.**
Bartolomé Mitre 760 - Buenos Aires

8357 B

(4-12)

RESERVADO DERECHOS PRODUCTORES FONOGRAFICOS Y AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO. PROHIBIDA SU REPRODUCCION O REGRABACION PUBLICA O PRIVADA Y LA EJECUCION PUBLICA DE CUALQUIER USUARIO Y PROCEDIMIENTO.

GEORGE SUMNER
at
CICERO'S

CFS-3396
(3646)

CUSTOM
FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

SIDE 1

1. BATTLE OF NEW ORLEANS
2. I'VE BEEN WORKING ON THE RAILROAD
3. ALABAM'Y BOUND
4. HELLO DOLLY
5. YELLOW RIBBON
6. BLUE SUEDE SHOES

CFS-3396
(3646)

CUSTOM FIDELITY

THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

GEORGE SUMNER
at
CICERO'S

SIDE 2

1. KALIJAH
2. A QUEEN ON A KITCHEN STOOL
3. MACNAMARA'S BAND
4. RUBBER DUCKY
5. IN HEAVEN THERE IS NO BEER
6. COVER OF THE ROLL'N STONES

STEPPES OF CENTRAL ASIA
STUART PAINE



SIDE I

1). "Wild Geese Alighting on the Sandy Shore"	4:04
2). "Night Rain on Plantain Leaves"	2:36
3). Fantasia	1:51
4). Preludio Op. 83, No. 3	2:35
5). "Snow Fantasy"	6:24

STEPPES OF CENTRAL ASIA
STUART PAINE



SIDE II

1). Slavonic Dance Op. 72, No. 2	**6:01**
2). In the Steppes of Central Asia	**9:45**
3). "O Mio Babbino Caro" from Gianni Schicci	**2:17**

CBS·CBS

FM

CBS·CBS

WENDY CARLOS:
"SECRETS OF SYNTHESIS"
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

FM 42333
STEREO





SIDE 1
DAL 42333

1. Introduction 2:06
2. Examples of analog timbres 3:46
3. Choral tone, vibrato, articulation 2:55
4. Vocal synthesis 6:52
5. Performance values 4:31
6. Simple orchestration 2:23
7. Electronic pointillism and hocketing 3:36
8. For spatial motion 1:11

℗ 1968, 1969, CBS Inc. (Not for U.S.)/
1972, 1973, 1975, 1980, 1982, 1984, 1987
CBS Inc./Compilation ℗ 1987 CBS Inc.

CBS·CBS

FM

CBS

WENDY CARLOS:
"SECRETS OF SYNTHESIS"
Electronic Orchestration from "Switched-On Bach" to "Digital Moonscapes"

FM 42333
STEREO



SIDE 2
DBL 42333

1. Ensemble performance via click-tracks 2:31
2. Imitative synthesis :59
3. Musique concrete plus synthesizer 2:21
4. Orchestra with synthesizer :53
5. Digital synthesis 5:46
6. Digital vs. analog 5:59
7. Hybrid timbres 3:08
8. Alternative tunings 3:24

The Future

℗ 1968, 1969, CBS Inc. (Not for U.S.)/
1972, 1973, 1975, 1980, 1982, 1984, 1987
CBS Inc./Compilation ℗ 1987 CBS Inc.

FOR GOD SO LOVED

by

The Jubilators Quartet

STEREO
Side 1

103-A

I'll Have A New Life
Thank God I Am Free
I Know
Now I Have Everything
I'm On My Way
More About Jesus

MFG. BY G&C RECORDS, PITTSBURGH, PA.

FOR GOD SO LOVED

by

The Jubilators Quartet

STEREO
Side 2

103-B

For God So Loved
Fill My Cup Lord
Jesus Is First With Me
Ready To Go
Going Home
We'll Soon Be Done

MFG. BY G&C RECORDS, PITTSBURGH, PA.


MOTOWN
STEREO
33⅓RPM
Made in Japan
VIP-6345
(SMOT-6125)
(M6-850S1-A)
SIDE 1
LOVE'S ON THE MENU
JERRY BUTLER
1. I DON'T WANT NOBODY TO KNOW (M. Sutton-J. Butler)
2. I'M GOIN' LEFT (S. Wonder-S. Wright)
3. I DON'T WANNA BE REMINDED (H. Johnson)
4 DON'T LET THIS SMILE FOOL YOU
(M. Smith-J. Butler)
5. I HONESTLY LOVE YOU
(J. Barry-P. Allen)
⑤
MADE IN JAPAN BY VICTOR MUSICAL INDUSTRIES, INC. LICENSED BY MOTOWN RECORD CORP., U.S.A.


MOTOWN
VIP-6345
(SMOT-6125)
(M6-850S1-B)
SIDE 2
STEREO
33⅓RPM
Made in Japan
LOVE'S ON THE MENU
JERRY BUTLER
1. LOVE'S ON THE MENU TONIGHT (M. Smith-J. Butler)
2. THE DEVIL IN MRS. JONES (M. Smith)
3. THANK YOU EARLY BIRD (L. Ware-P. Sawyer)
4. I THINK THAT SHE'S IN LOVE
(S. Brown-J. Butler)
5. THIS IS YOUR LIFE
(L. Richie, Jr.)
⑤
MADE IN JAPAN BY VICTOR MUSICAL INDUSTRIES, INC. LICENSED BY MOTOWN RECORD CORP., U.S.A.

Fortuna RECORDS

17060-1

©℗ 1989
Fortuna Records

LC 8878

ONE

22'25"

Direct Metal ®
DMM
Mastering
® TELDEC

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

1. THE INVISIBLE ARCHITECT (5'45")
2. MON AMIE (4'08")
3. UNSPEAKABLE DAWN (7'09")
4. IZIBONGO (5'23")

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Fortuna RECORDS

17060-1

©℗ 1989
Fortuna Records

LC 8878

TWO

21'56"

Direct Metal ®
DMM
Mastering
® TELDEC

MICHAEL SHRIEVE

THE BIG PICTURE

DAVID BEAL

1. SHAMAN'S DRUM (5'30")
2. THE BIG PICTURE (6'05")
3. ROCKED IN THE CRADLE OF THE DEEP (5'24")
4. IRON VOICES (4'57")

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PHILIPS

PHILIPS

ROLL 12	45	STEREO
Westminster Music Ltd./Abck. Music Inc. **EMI Music Pub. Ltd. §Westminster Music Ltd.		A

℗ 1981
Saban Records

MADE IN ENGLAND

MEDLEY

SATISFACTION/GET OFF MY CLOUD/*AS TEARS GO BY/
LET'S SPEND THE NIGHT TOGETHER/HONKY TONK WOMAN/
PAINT IT BLACK/JUMPIN' JACK FLASH/BROWN SUGAR/
BITCH/**MISS YOU/§IT'S ONLY ROCK 'N' ROLL

Time: 5.57 approx.

ROLLING HITS

All songs written by Mick Jagger & Keith Richard except*
Mick Jagger, Keith Richard & Andrew Oldham

Produced by H. Saban & S. Levy

Original Sound Recording made
by Saban Records

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PHILIPS

ROLL 12	45	STEREO
Saban Records/Intersong		B

℗ 1981
Saban Records

MADE IN ENGLAND

GONNA CATCH YOU

(H. Saban & S. Levy)

Time: 3.37 approx.

ROLLING HITS

Produced by H. Saban & S. Levy

Original Sound Recording made by Saban Records

HEAT MUSIC

STAR

be somebody

SIDE A
33 1/3 RPM



HEAT MUSIC
HM 3002-1

1. be somebody Club Mix 7:43
2. be somebody Radio Version 4:00

(F.Del)

Recorded and mixed at: Heat Studios, Miami Beach, Florida
Mixed at H&N Studios, Miami, Florida
Produced by: Star
Executive Producer: Dennis Dellinger
Publisher: Delrod Publishing, Inc.

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HEAT MUSIC

STAR

be somebod

SIDE B

33 1/3 RPM



HEA MUSIC

HM 3002-

1. be somebody instrumental 7:43

2. the light 3:26

(F.Del)

Recorded and mixed at: Heat Studios, Miami Beach, Florida
Mixed at H&N Studios, Miami, Florida
Produced by: Star
Executive Producer: Dennis Dellinger
Publisher: Delrod Publishing, Inc.

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KILLING JOKE

STEREO
33 1/3 RPM

PR 2047
A SIDE

ADORATIONS

LP VERSION/4:39
(Written by Killing Joke) E. G. Music Inc. (BMI)
ST-PR-51097-SP
Produced by Chris Kimsey
Engineer: Thomas Strehler
Mixed by Julian Mendelsohn
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emixshow

"Exclusives Vol. 11"

A SIDE

EMIX-11-A



FOR PROMOTIONAL USE ONLY
NOT FOR SALE

"Oh Boy"
Diplomats feat. Cam'ron & Juelz Santana (Emixshow Exclusive)

"Twirk A Little"
Bubba Sparxxx (Beat Club / Interscope)

"First Round Draft Pick"
Arista Cats (Arista)

"Let's Go Remix"
Jaz-O feat Jay-Z & Dibiase
(Kingz county / Rancore)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM



"Exclusives Vol. 11"

B SIDE

EMIX-11-B

FOR PROMOTIONAL USE ONLY
NOT FOR SALE

"Cornbread"
Rusty Waters (Emixshow Exclusive)

"Feel The Girl"
MS. Jade (Beat Club / Interscope)

"Purple Stuff"
Big Mo (Wreckshop / Priority)

"Hardcore"
Seth Marcel (Onpoint Entertainment)

FOR MORE INFO: 212 375 6211 OR LOG ON TO EMIXSHOW.COM

PROMO ONLY

JAMIE MYERSON:
THE LISTEN PROJECT

THE OVUM RECORDINGS DEBUT

"MYERSON'S SECRET WEAPON IS HIS LUSH STRINGS AND DELECTABLE BREAKS. NO WONDER WHY HE BECAME A STAR AMONG BRITISH TASTEMAKERS... A MASTERPIECE."

-MIXMAG

CAS 0875 S1

Side One

1. LAZY (J. Huie - P. Westlake) 3:43
(P.J. Music)
2. TELEMANN VIVACE F MINOR (2:04)
3. CAN YOU IMAGINE (J. Huie) 4:11 (P.J. Music)
4. GAY PARIS (J. Huie) 3:36 (P.J. Music)
5. BLACKBIRD (Lennon - McCartney) 3:10 (Northern Songs)
6. VOU VIVENDO (Lacerda) 2:34 (Irmaos Vitale)

Produced by Peter Martin. Engineered by Adam Huie.
Mixed by Gerry Stevens & Chris Saxton.
Australian Recording.

POSH

ARIKA RECORDS
AR008
© ℗ 1983

STEREO
33⅓ R.P.M.
SMX 62049

ARIKA

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Side Two

1. EYES THAT SHUFFLE (J. Huie) 6:16 (P.J. Music)
2. BACH BOURRÉES (4:24)
3. TERPSICHORE (J. Richards) 3:17 (Hansen)
4. GO TO YOUR ROOM (J. Huie) 2:35 (P.J. Music)
5. NIGHT FLIGHT (J. Huie) 4:23 (P.J. Music)
6. GOTTA GO (J. Huie) 3:01 (P.J. Music)

Produced by Peter Martin. Engineered by Adam Huie.
Mixed by Gerry Stevens & Chris Saxton.
Australian Recording.

POSH

ARIKA RECORDS
AR008
© ℗ 1983

STEREO
33⅓ R.P.M.
SMX 62050

ARIKA

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BOB PICKERING

APPALOOSA RIDER

1. ROLLIN' IN MY DREAMS
(Don Nix) BMI 2:35
2. APPALOOSA RIDER
(George M. Jones) BMI 3:46

1

ST-11176
(ST 1-11176)

3. A DEBT TO PAY
(John Nitzinger) BMI 3:23
4. CAN'T SEEM TO GET YOU OFF MY MIND
(David Hungate) BMI 3:13
5. I'M MY OWN GRANDPAW
(D.Latham-M.Jaffe) ASCAP 2:03

Produced by Whitey Thomas & Bob Pickering
for Thunder Productions
in Association with Showco Productions

℗1973 Capitol Records, Inc.

Capitol®

BOB PICKERING

APPALOOSA RIDER

1. I'LL STAND BY YOU
   (David Hungate) — BMI 3:12
2. PHIL'S INTERLUDE
   (Phil Kelly) — ASCAP :41
3. MISS ELEANEA
   (Don Nix) — BMI 3:14

2

ST-11176
(ST 2-11176)

4. HEY, LITTLE MAN
   (Bobby Rambo) — BMI 2:54
5. PLAYIN' THIS GAME (Is Breakin' My Heart)
   (David Hungate) — BMI 3:45
6. SO LONG (It's Been Good To Know Yuh)
   (Woody Guthrie) — BMI 3:15

Produced by Whitey Thomas & Bob Pickering
for Thunder Productions
in Association with Showco Productions

℗1973 Capitol Records, Inc.

Capitol®

RCA VICTOR



HOW SWEET IT IS!

LSP 4037
(WPRS-2860)

SIDE 1

1—A PAIR OF BOOB-TIARS (Williams)
2—LONELY AFTERNOON (Williams)
3—HOW SWEET IT IS (Title Song)
(from the Original Sound Track) (Webb)
4—AND THEN, GOODBYE (Williams)
5—SUN OF THE BEACH (Williams)
6—DUGGED (Williams)
(from the National General Prod. "How Sweet It Is!")
1, 2, 4, 5, 6. Arranged and conducted
by Pat Williams
3. Arranged, conducted and produced
by Jim Webb featuring
The Picardy Singers

STEREO

TMK(S) ● REGISTERED ● MARCA(S) REGISTRADA(S) ● RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



HOW SWEET IT IS!

LSP 4037
(WPRS-2861)

SIDE 2

1—FACE UP TO IT BABY (Williams)
2—THE SHORTAGE OF MINIS (Williams)
3—VILLA SWEET VILLA (Williams) 4—JENNY (Williams)
5—MONTAGE FROM HOW SWEET IT IS
(from the Original Sound Track) (Webb)
6—BEACH BALL (Williams)
(from the National General Prod. "How Sweet It Is!")
1, 2, 3, 4, 6. Arranged and conducted
by Pat Williams
5. Arranged, conducted and produced
by Jim Webb featuring
The Picardy Singers

STEREO

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

Original Soundtrack Recording

"HARRAD SUMMER"

PAT WILLIAMS/GENE REDDING

1. **LIVING AT PEACE WITH MYSELF (Main Title)** — ASCAP/BMI 2:30
   (Pat Williams)
   Vocal: Gene Redding
2. **TONIGHT WE SWING** — ASCAP/BMI 2:43
   (Pat Williams)
3. **DOUBLE WEDDING** — ASCAP/BMI 2:07
   (Pat Williams

1

ST-11338
(ST 1-11338)

4. **WELCOME HOME HARRY** — ASCAP/BMI 1:30
   (Pat Williams)
5. **THE EYES HAVE IT** — ASCAP/BMI 2:29
   (Pat Williams)
6. **LET THE LOVE BEGIN** — ASCAP/BMI 2:14
   (Pat Williams-K. Gordon)
   Vocal: Gene Redding

Produced by Neely Plumb & Pat Williams
for Neely Plumb Productions
©1974 Capitol Records, Inc.

Capitol®

Original Soundtrack Recording

"HARRAD SUMMER"

PAT WILLIAMS/GENE REDDING

1. **A PRECIOUS LOVE**
   (P. Williams-K. Gordon) ASCAP/BMI 2:52
   Pat Williams Orchestra & Chorus
2. **LET THE LOVE BEGIN - Instrumental**
   (Pat Williams) ASCAP/BMI 2:01
3. **CONTINENTAL BREAKFAST**
   (Pat Williams) ASCAP/BMI 1:51

2

ST-11338
(ST2-11338)

4. **POOPSIE** (Pat Williams) ASCAP/BMI 2:35
5. **I THINK I LOVE YOU**
   (Pat Williams) ASCAP/BMI 2:21
6. **LIVING AT PEACE WITH MYSELF/ LET THE LOVE BEGIN (End Title)**
   (P. Williams/P. Williams-K. Gordon) ASCAP/BMI 2:47
   Vocal: Gene Redding

Produced by Neely Plumb & Pat Williams
for Neely Plumb Productions

℗1974 Capitol Records, Inc.

Capitol®

CANDI STATON

STAND UP AND BE A WITNESS

BERACAH RECORDS

6855 Jimmy Carter Blvd.
Suite 2100
Norcross, GA 30071

SIDE A

Produced by John M. Sussewell &
Oliver A. Scott for
Beracah Productions

BRI-2020
#7-90054-078-4

1. STAND UP AND BE A WITNESS - 3:56
2. I'M DEPENDING ON YOU - 4:18
3. YOU DON'T KNOW THE GOD YOU SERVE - 6:12
4. HE'S ALWAYS THERE 4:46

BERACAH RECORDS, NORCROSS, GA
All compositions written by
Candi Staton for Beracah Publishing Co. / ASCAP
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BERACAH RECORDS, A DIVISION OF BERACAH MINISTRIES, INC., NORCROSS, GA

CANDI STATON

STAND UP AND BE A WITNESS

BERACAH RECORDS

6855 Jimmy Carter Blvd.
Suite 2100
Norcross, GA 30071

SIDE B

Produced by John M. Sussewell &
Oliver A. Scott for
Beracah Productions

BRI-2020
#7-90054-078-4

1. ADVANCE - 4:18
2. GOD'S GOT THE ANSWER - 4:16
3. UNTIL YOU MAKE IT THROUGH - 3:30
4. THE GLORY OF JESUS - 4:38
5. HALLEL - 1:52

BERACAH RECORDS, NORCROSS, GA
All compositions written by
Candi Staton for Beracah Publishing Co. / ASCAP
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SIDE 1
STEREO

VC 81082

VC 81082-A
℗ © 1978 Metro-Goldwyn-Mayer, Inc.
Variety Music, Inc., ASCAP

ORIGINAL MOTION PICTURE SOUNDTRACK
BRASS TARGET
Music Composed by Laurence Rosenthal

1. Mara's Theme/The Man from Switzerland
2. Violence in the Bell Tower
3. The Ferry on Lake Lucerne
4. The Weapon and the Disguise

Graunke Symphony Orchestra, Munich
Conducted by Laurence Rosenthal

Manufactured by Varese Sarabande MADE IN U.S.A.

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SIDE 2
STEREO

VC 81082

VC 81082-B
℗ © 1978 Metro-Goldwyn-Mayer, Inc.
Variety Music, Inc., ASCAP

ORIGINAL MOTION PICTURE SOUNDTRACK
BRASS TARGET
Music Composed by Laurence Rosenthal

1. Reminiscing
2. Setting the Stage
3. The "Accident"
4. The Last of Webber/
End Title (Mara's Theme)

Graunke Symphony Orchestra, Munich
Conducted by Laurence Rosenthal

Manufactured by Varese Sarabande MADE IN U.S.A.



Produced by Doc Tahir for Barabus Productions

TASTES GREAT

Beauty is my Bidness 3:22
(radio)

Beauty is my Bidness 6:45
(Beautiful Dance Mix)

LESS FILLING

Minimum Wage 4:37

The Search for Corn 0:23

Minimum Words 4:30

•A• stereo 33⅓ RPM

all cuts composed & arranged by: Bret Haskell Helm & Ivan Dragotin Grgurić

all selections published by BUMS FROM DEEP SPACE MUSIC - BMI

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RUBBER BROTHER RECORDS Ltd.

©℗ 1986-1987

23843 ARROYO PARK DR. SUITE 709 • VALENCIA CA 91355


LESS
FILLING

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE A
33-1/3 R.P.M.

PAINT MY CHAINS (ASCAP) 2:28
GOOD LOVIN' (BMI) 2:26
SECRET PLACE (ASCAP) 2:12
I AM, I SAID (BMI) 4:38
HARD DAY (BMI) 4:51
GONNA BE ALRIGHT NOW (BMI) 2:58

ST. GEORGE INTERNATIONAL

ANGELA DRAKE
"GOOD LOVIN' "

STEREO
ST9329

SIDE B
33-1/3 R.P.M.

SHOW ME HOW TO LOVE (BMI) 2:40
BELIEVE IN ME (BMI) 3:20
CRAZY LITTLE WORLD (BMI) 3:12
THIS IS YOUR LIFE (BMI) 3:59
YOU HAD TO HURT SOMEONE (ASCAP) 2:24
MARE DI DICEMBRE (ASCAP) 2:52



15 TOP SPINS VOLUME 1

RECORD 1
SIDE A
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. FRENCH KISS - Ambassadors Of Funk 4:21
(L. Louis)
2. DON'T MAKE ME OVER - Sybil 5:02
(B. Bacharach, H. David)
3. OWNER OF A BROKEN HEART -
Double T & The Downtown Posse 5:02
[Music from "Owner Of A Lonely Heart"]
(J. Anderson, C. Squire, T. Horn, T. Rabin)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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15 TOP SPINS VOLUME 1

RECORD 1
SIDE B
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. **BABY MAKE IT BOOM - Antoinette 3:14**
(I.G. Off, Antoinette, Q. Holland, J. Tinsley)
2. **PUSH IT (UK REMIX) - Salt-N-Pepa 3:50**
(H. Azor)
3. **ONE MORE SHOT - C-Bank 4:58**
(J. Robie)
4. **OH CIOLILI - Zanga Zanga 5:17**
(Z. Honey, L. Rodriquez-Salazar)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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15 TOP SPINS VOLUME 1

RECORD 2
SIDE A
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. **TAKE IT WHILE IT'S HOT - Sweet Sensation 2:59**
(J. Malloy)
2. **JACK TO THE SOUND OF THE UNDERGROUND - Hithouse 4:12**
(P. Slaghuis)
3. **A LITTLE LOVE (WHAT'S GOING ON) - Ceejay 3:14**
(B. Oattes, R. van Schaik)
4. **DIRTY LOVE - Andrea Martin 4:35**
(A. Martin, N. Heathen)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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NEXT PLATEAU RECORDS INC.

15 TOP SPINS VOLUME 1

RECORD 2
SIDE B
33 1/3 RPM

PL 1020 DJ
PROMOTION COPY
NOT FOR SALE

1. THAT'S HOW I'M LIVING - Toni Scott 2:47
(T. Scott, F. Lanssen)
2. YOU MAKE MY HEART SKIP A BEAT - Tyrone 2:45
(M. Moses)
3. DON'T SAY GOODBYE - Anthony Thomas 3:44
(M. Moretta)
4. I DON'T NEED YOUR LOVE - Jo Ann Jones 3:40
(J. Jones, T. McLaughlin)

Master-Mixed by Lenny Dee and Victor Simonelli/The Brooklyn Funk Essentials for 23 West Productions.
Mastered by Trutone Records, New Jersey
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MAMA BAER!
1. Kraken (w/Kommissar Hjuler)
2-4. drei Stuecke

die mir viel für mein Leben gegeben hat. Ich muß auch zugeben, d
die Streiche mit der Kordelpeitsche älteren Mädchen in keiner We
schaden und manchmal recht nützlich sein können. Ich möchte di
Periode meines Lebens nicht missen.





INYRDISK#61

68/141

I N Y R D S K

theme from chemistry lab

fox




lab074

FM3

CHAN FANG

Concept
Zhang & Christiaan

Qin
Wuna

Art
Leijonhufvud

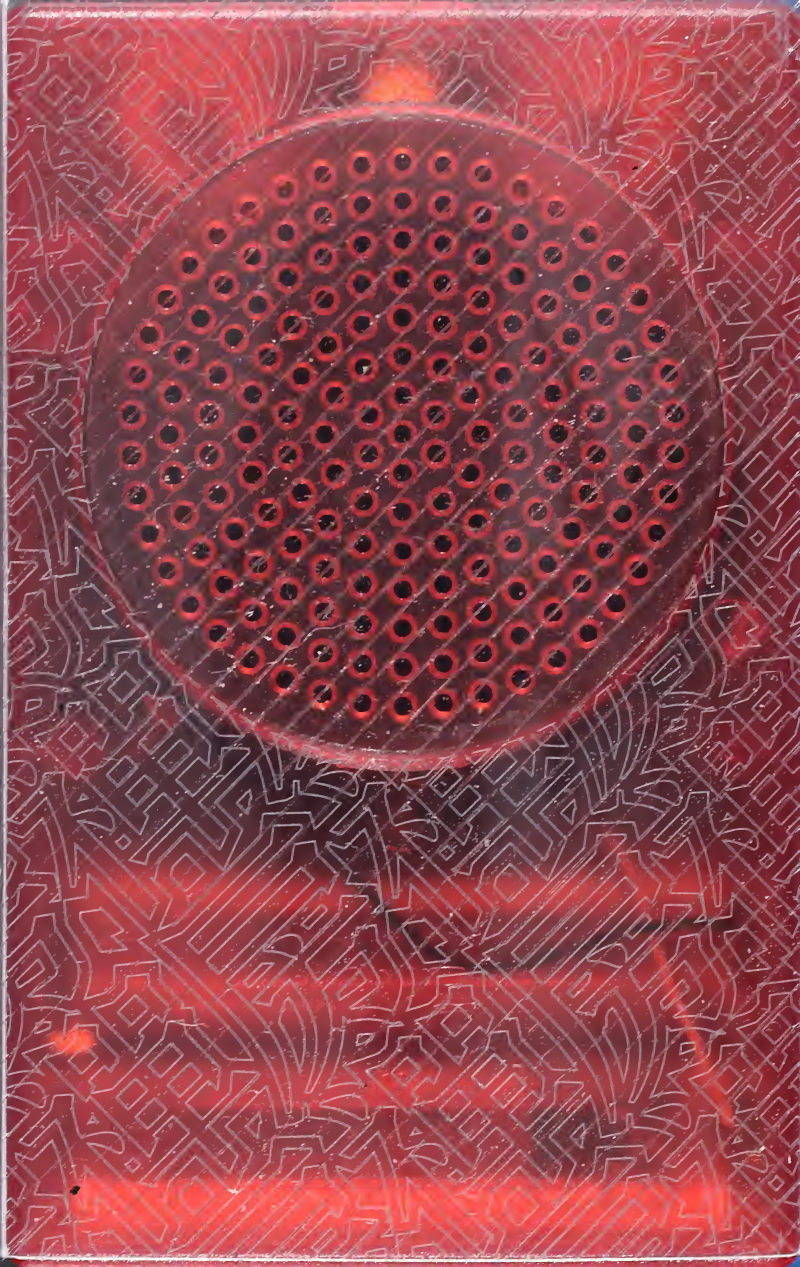
Realisation
Chen

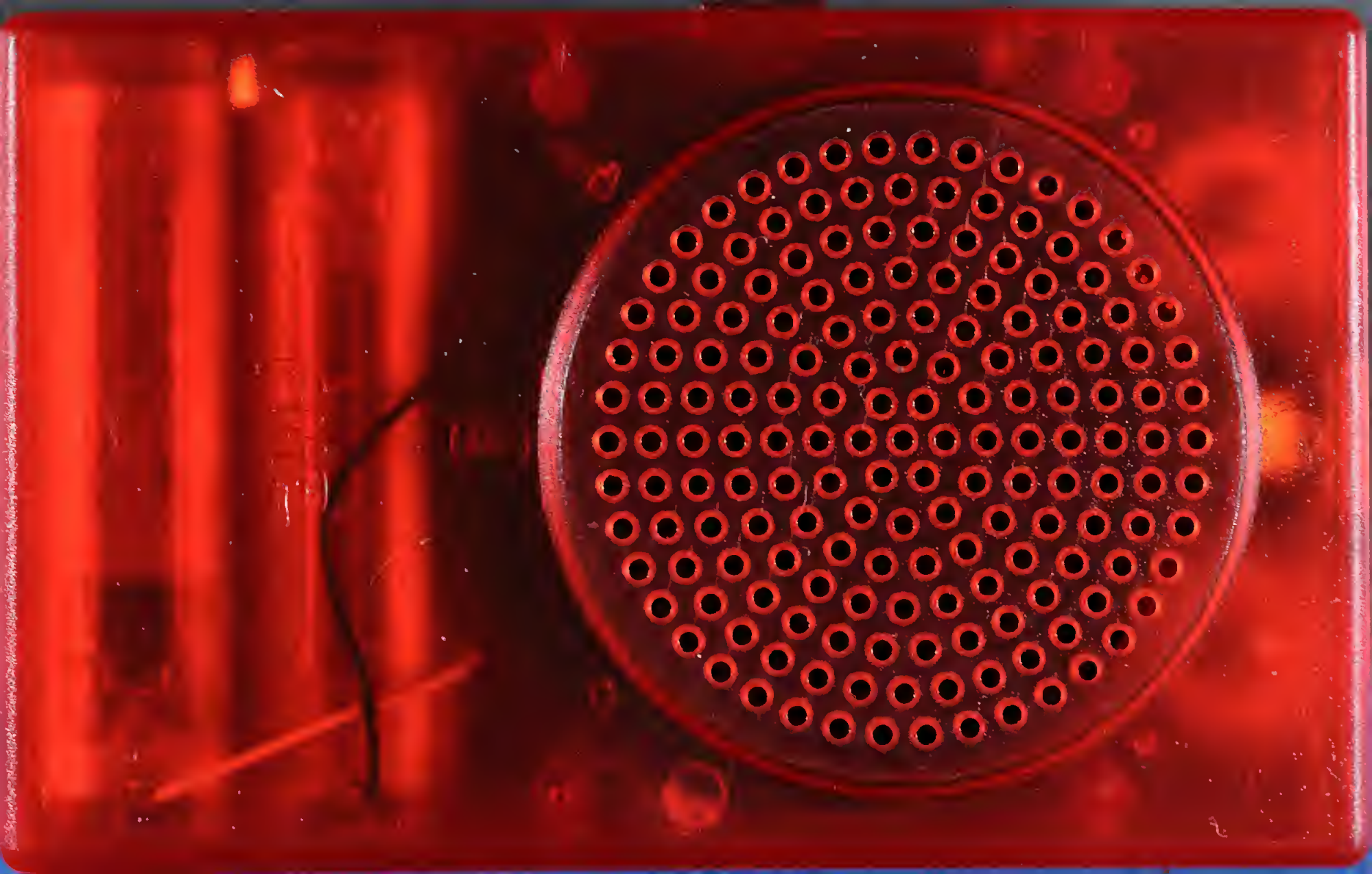
www.fm3buddhamachine.com
www.fm3.com.cn

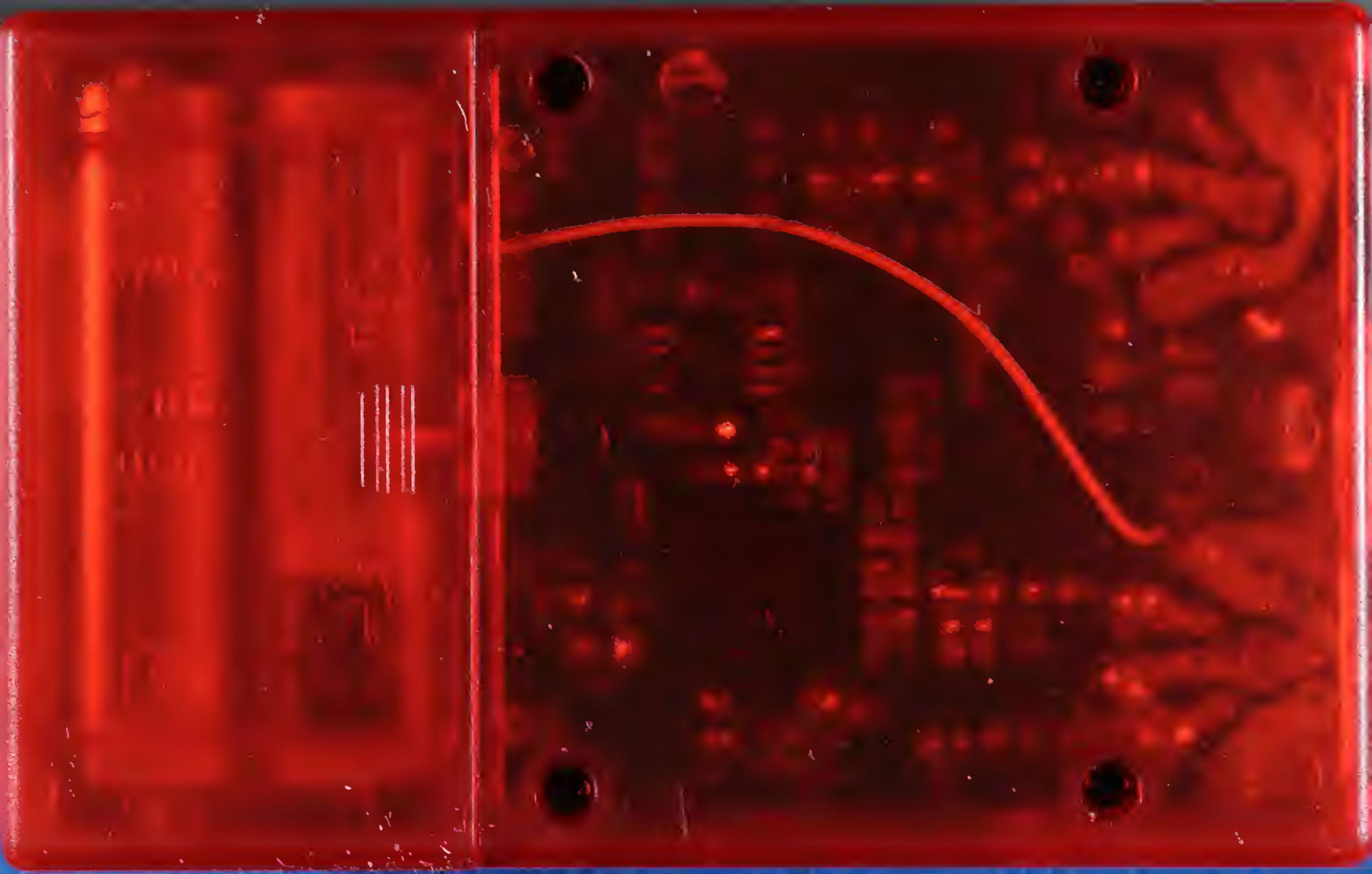
Works with two AA Batteries - Not included
Made In People's Republic of China

This device complies with Part 15 of the FCC Rules.
Operation is subject to the following two conditions:
(1) this device may not cause harmful interference, and
(2) this device must accept any interference received,
including interference that may cause undesired operation.

This Class B digital apparatus complies with Canadian ICES-003.
Cet appareil numérique de la classe B est conforme à la norme NMB-003 du Canada.







a sample record

Creative Listening

for

Ginn Basic Reading Program

JUNIOR-HIGH-SCHOOL SERIES

GINN AND COMPANY

Produced by **emc** Corporation

Creative Listening

Description and Purposes

Creative Listening is a series of three-record albums of recorded poetry, drama, prose and music designed to enrich students' *reading* of literature by *listening* to literature and to strengthen reading through the development of listening skills. Although the albums accompany the Ginn Basic Reading Program (Junior-High-School Series) they may be used to supplement and augment other reading and literature programs at the junior-high-school level as well as with groups of more advanced pupils in the middle grades. A number of the selections in each album are recordings of selections in the related text. The other album selections are related to the text selections in a variety of ways: same author, identical or complementary theme, similar poetic style or mood. No reference is made in the recordings to the text material. Rather, suggestions for relating the recordings to the text, along with teaching activities, are given in the Teacher's Guide accompanying the album.

In choosing the selections for recording in the *Creative Listening* series, the following criteria were used:

(a) The selection should contribute to the student's appreciation and understanding of literature.

(b) The selection should be an "exciting" listening experience.

(c) The selection should be worthy of re-playing and re-listening.

(d) The selection should lend itself to the teaching of a listening lesson and the development of listening skills.

The selections were recorded by persons engaged in educational television, musicians, and actors — many of whom are associated with the Minnesota Theatre Company at the nationally-famous Tyrone Guthrie Theatre. Selections presented in this sample recording include the following:

SIDE 1

Band 1: WIND IS A CAT (Fuller) — Choral reading by members of the Minnesota Theatre Company

Band 2: SONG FROM GITANJALI (Tagore) — Read by Claude Woolman

Band 3: Excerpt from JAY TALKING (Sullivan) — Read by Jergen Nash

SIDE 2

Band 1: WASHINGTON MONUMENT BY NIGHT (Sandburg) — Group reading by members of the Minnesota Theatre Company

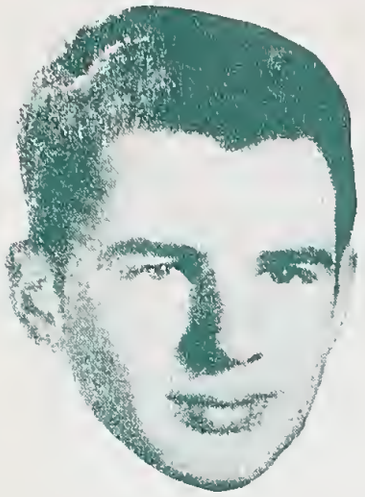
Band 2: Excerpt from dramatization of THE RANSOM OF RED CHIEF (O. Henry) — Performed by Jergen Nash, Roger Erickson, and Ricky Cohen.

The program commentator is Northrop Dawson, Jr.

GINN AND COMPANY


CYNTHIA ANDREASEN
133 Sanders Avenue
Scotia 2, New York
12
Edward Lyman Sings
OVERSHADOWED
Overshadowed
It's In My Heart
He Speaks to Me
Lord, I Want a Diadem
45 RPM Extended Play

45 RPM Extended Play Album A 1001



Edward Lyman Sings

Edward Lyman, having completed a tour of duty in the United States Marine Corps as a 1st lieutenant, has recorded for your listening pleasure:

Overshadowed
He Speaks to Me
It's In My Heart
Lord, I Want a Diadem

During his undergraduate days at Rutgers University, for 3 years he was a member of the Glee Club and Choir. As soloist on the 'Storytime' T.V. program he was heard by many in the New York area. While in the Marines, he auditioned successfully for the San Francisco Opera, and then sang the leading role in the Musical Pageant at the Riverside County Fair, and the National Date Festival in Indio, California.

Church congregations from Palm Springs to the Nation's Capitol have been inspired, thrilled, and blessed by this young tenor voice.

This recording is made of high quality material, and should be stored away from extreme cold and heat.



Patsy Cahall is one of the most versatile and accomplished young musicians in the sacred music field today.

Her interpretations of the familiar Gospel songs, and the fresh vitality she gives to her music is an inspirational experience for the listener.

Equally skilled at both the piano and organ, Miss Cahall has played for a number of years at the Word of Life rallies and broadcasts in Times Square, and now appears on the 'Songtime' T.V. program.



Forge Recordings
8781 193 Street
Hollis, New York

COLUMBIA RECORDS



INTRODUCES

® "Columbia", T. M. Printed in U. S. A.



DISCO FROG

The Family of Frogs

BERANDOL

BER9063

DISCO FROG

The Family of Frogs

BERANDOL

BER9063

Manufactured and Distributed by:
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11 St. Joseph St., Toronto
(416) 924-8121

A
Sample Record

CREATIVE LISTENING

for

GINN BASIC READING PROGRAM

Junior-High-School Series

SIDE A

33⅓ RPM

Band 1: WIND IS A CAT (Fuller)

Band 2: SONG FROM GITANJALI (Tagore)

Band 3: Excerpt from JAY TALKING (Sullivan)

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EMC-67-4021

A
Sample Record

CREATIVE LISTENING

for

GINN BASIC READING PROGRAM

Junior-High-School Series

SIDE B **33⅓ RPM**

Band 1: WASHINGTON MONUMENT BY NIGHT
(Sandburg)

Band 2: Excerpt from dramatization of
THE RANSOM OF RED CHIEF
(O. Henry)

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EMC-67-4022

FORGE



P. O. BOX 63
Hollis, N. Y.

45 RPM
EXTENDED PLAY
Side 1

Band 1: **OVERSHADOWED**
(In memory of Sharon Gaye Smith)
(Schuler)

Band 2: **HE SPEAKS TO ME**
(Johnson)

EDWARD LYMAN SINGS
with Patsy Cahall, Piano

FO-8H-1693

FORGE



P. O. BOX 63
Hollis, N. Y.

45 RPM
EXTENDED PLAY
Side 2

Band 1: LORD, I WANT A DIADEM
(Dunlop) (Spiritual)

Band 2: IT'S IN MY HEART
(Slater)

EDWARD LYMAN SINGS
with Patsy Cahall, Piano

FO-8H-1694

COLUMBIA AND TRADE MARKS. REG. U.S. PAT OFF MARCAS REGISTRADAS TRADE MARK MADE IN U.S.A.

COLUMBIA

PROMOTION RECORD

1843

NOT FOR SALE

HIGH-FIDELITY PLUS

4-40691
JZSP 38078

45 RPM

2:50
(BMI)
Harvard Music,
Inc.

CHA-CHA LAMENT (Cha-Cha-Cha)

- Maik - Belmonte -

BELMONTE
& his ORCH.


TRADE MARKS. REG. U.S. PAT OFF
TRADE MARK MADE IN U.S.A.
COLUMBIA AND
1843
PROMOTION RECORD
NOT
FOR SALE
HI-FI
HIGH-FIDELITY PLUS
4-40691
JZSP 38079
45 RPM
(BMI)
Harvard Music,
Inc.
CHA-CHA FOR A BALLERINA
- Maik - Belmonte -
BELMONTE
& his ORCH.


BERANDOL
STEREO
SIDE 1
BER9063B
℗ 1979
Berandol
Records
45 RPM
Cee & Cee
Music
CAPAC
3'24"
Eng. by:
Steve Vaughi
at Master's
Workshop
DISCO FROG
(Bob Murphy)
THE FAMILY OF FROGS
Produced by: Lewis Manne
RADIO VERSION
WRC3-647
MANUFACTURED AND DISTRIBUTED BY BERANDOL MUSIC LIMITED, 11 ST. JOSEPH ST., TORONTO, CANADA


BERANDOL
STEREO
SIDE 2
BER9063A
℗ 1979
Berandol
Records
45 RPM
Cee & Cee
Music
4'26"
CAPAC
Eng. by:
Steve Vaughn
at Master's
Workshop
DISCO FROG
(Bob Murphy)
THE FAMILY OF FROGS
Produced by: Lewis Manne
DISCO VERSION
WRC3-647
MANUFACTURED AND DISTRIBUTED BY BERANDOL MUSIC LIMITED, 11 ST. JOSEPH ST., TORONTO, CANADA

RCA

LIFE U.S.A.

Arr. and cond. by Morty Jay

Produced by Jaysina-Cryal



STEREO

74-0477

APKS-5130

Victor

Big Seven
Music Corp.
BMI

2:35

A DIFFERENT DRUMMER

(J. Brandon)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

LIFE U.S.A.

Arr. and cond. by Morty Jay

Produced by Jaysina-Cryal

Glenn Productions
BEN ARRIGO
157 W. 57 ST., N. Y., N. Y. 10019
CO 5-6585



STEREO

74-0477

APKS-5131

Victor

Arcola Music Inc., BMI

3:15

NEW WORLD IN THE MORNING

(R. Whittaker)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

SONNY CHARLES
Arranged and conducted by
Greg Poree

Producer: Jack Pleis



PLUG
MONO
74-0645
APKM-6408

NOT
FOR SALE

Colgems Music
Corp., ASCAP
2:47
Intro :09
End: Fade

IT'S ALRIGHT IN THE CITY
(Don Dunn-Tony McCashen)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

RCA

SONNY CHARLES
Arranged and conducted by
Greg Poree

Producer: Jack Pleis



MONO
74-0645
APKM-6407

NOT FOR SALE

Black Pearl
Pub. Inc., BMI
3:03
Intro :11
End: Fade

NICASIO
(Sonny Charles-Mike Jarrett)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.


elektra
E-45228-A
(SP)
FOR RADIO
STATION
USE ONLY
℗ 1975 by
Elektra
Records
MONO
BMI
Combine
Music Corp.
Intro :05
Time 3:30
Close-Fade
DENNIS LINDE
TRAPPED IN THE SUBURBS
(R. Cullers / R. Galbraith / D. Linde / B. Ogdin / A. Rush)
Produced by Dennis Linde for Kondo Productions
From The Album "Trapped In The Suburbs"
Elektra Records, 15 Columbus Circle, New York City 10023



BMI
Combine
Music Corp.
Intro :05
Time 3:30
Close - Fade

E-45228-A
(SP)
FOR RADIO
STATION
USE ONLY
℗ 1975 by
Elektra
Records
STEREO

DENNIS LINDE
TRAPPED IN THE SUBURBS

(R. Cullers / R. Galbraith / D. Linde / B. Ogdin / A. Rush)
Produced by Dennis Linde for Kondo Productions
From The Album "Trapped In The Suburbs"

Elektra Records, 15 Columbus Circle, New York City 10023

TRX®

Side 2
Milene Music
Inc. ASCAP
Produced By
Don Gant

45-T-5036
(45-TR-114)
2:39 (Total)
:03 (Intro)

PROMOTION
COPY

CHUG-A-POO

(Wes Helm & Tommy Johnston)

THE CRYSTAL JUNKYARD

DIVISION OF HICKORY RECORDS, INC., NASHVILLE, TENN.


MAP CITY
Jobete
BMI 2:50
Arr. By
MC 312
(2702)
TOO BUSY THINKIN' BOUT MY BABY
(Whitfield, Bradford, Strong)
THE MARDI GRAS
A LOUPOP PROD.
Produced by: Lou Burgio
From the Map City LP 3016
"MARDI GRAS"
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y 10019 USA


MAP CITY
MC 312
(2703)
LETTER OF RECOMMENDATION
(W. Gil De Rubio)
THE MARDI GRAS
A LOUPOP PROD.
Produced by: Lou Burgio
From the Map City LP 3016
"MARDI GRAS"
MAP CITY RECORDS INC. 236 W. 55 ST N.Y. N Y 10019 USA

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

JOHN CALE



MONO VERSION

4-45266

JZSP 154321

3:31

Publisher:
Warner–
Tamerlane
Pub. Corp.
(BMI)

Executive Producer:
John McClure

BIG WHITE CLOUD

-J. Cale- From the Columbia Lp
"VINTAGE VIOLENCE" CS 1037
Prod. by John Cale & Lewis Merenstein
for Inherit Productions

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
NBF 7-12-71
JOHN CALE
STEREO VERSION
4-45266
JZSS 154322
3:31
Publisher: Warner–Tamerlane Pub. Corp. (BMI)
Executive Producer: John McClure
BIG WHITE CLOUD
-J. Cale- From the Columbia Lp "VINTAGE VIOLENCE" CS 1037
℗ Prod. by John Cale & Lewis Merenstein for Inherit Productions
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JAKEBIL
RECORDS
208 N. Sunkist, Anaheim, Calif.
Pub. Jakebil
Music BMI
J-1015
Time 2:30
GOOD GOOD YEAR
(Bill Huskey)
ELDON CLINT
106

JAKEBIL

RECORDS

208 N. Sunkist, Anaheim, Calif.



Pub. Jakebil
Music BMI

J-1016
Time 3:02

FLOYD COLLINS THE CAVIN' MAN

(B. Huskey - J. Surber)

ELDON CLINT

106

RELEASE ADVANCE

LAURIE©

LAURIE RECORDS INC., NEW YORK



Record No.
LR 3563
Breakerboys
Music
ASCAP

Time: 3:18

A4KM-0157

NHC 5-12-71

ADVANCE RELEASE

A SLEEP WITHIN A DREAM

(R. Look-R. Donofrio)

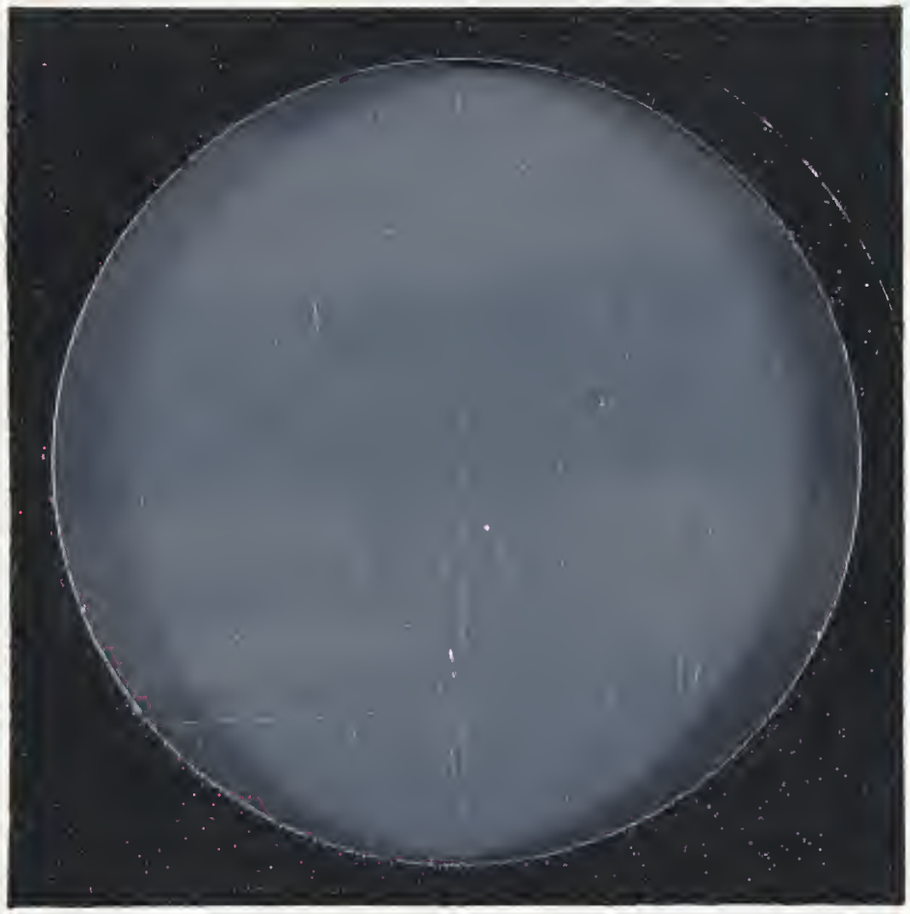
HEAVY BREATHING

A LAURIE PRODUCTION
ARR. BY HEAVY BREATHING

LAURIE ©

LAURIE RECORDS INC., NEW YORK

RELEASE ADVANCE



Record No.
LR 3563
Breakerboys
Music
ASCAP

Time: 2:31

A4KM-0158

ADVANCE RELEASE

ELOISE

(R. Donofrio-R. Look)

HEAVY BREATHING

A LAURIE PRODUCTION
ARR. BY HEAVY BREATHING


JERRY RICHARDSON
Produced by Tommy Couch for GRT Corporation
Strings and Horns Arranged by Mike Leech
Recorded at Malaco Studios
℗ 1974 GRT Corporation
CHESS T.M.
CH 2156
(CH 3783 A)
WHAT WOULD WE DO WITHOUT MUSIC
(Paul Davis-Toni Wine)
Web IV Music/Baby Chick Music
BMI
Time: 2:36
MANUFACTURED BY GRT CORPORATION


JERRY RICHARDSON
Produced by Tommy Couch and James Stroud
for GRT Corporation
Recorded at Malaco Studios
℗ 1974 GRT Corporation
CHESS T.M.
CH 2156
(CH 3784 B)
I CAN'T SEE THE SUN FOR THE RAIN
(Jerry Richardson)
Malaco Music Co.
BMI
Time: 3:04
MANUFACTURED BY GRT CORPORATION


MUSICOR
RECORDS
D.J. COPY
NOT FOR SALE
MU-1430
MU-1430-A
Time: 2:46
Paul Naumann
Music Corp. &
T.M. Music
Produced by:
Resnick &
Naumann
SATURDAY NIGHT AT FILLMORE
(Naumann & Resnick)
NICKLE
MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. • NEW YORK, N.Y. • MADE IN U.S.A.


EPIC
RADIO
STATION
COPY
ICH 3-1-72
45 RPM
5-10753
JZSP 155108
2:30
Publisher:
Editions Douglas,
A Div. of
Douglas Music
Corp. (BMI)
NEVER ON A MONDAY
-D. Hitching-
STEEL
Produced by Stefan Bright
For Douglas Productions
"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.

EPIC

RADIO
STATION
COPY



45 RPM
5-10753
JZSP 155109
2:28
Publisher:
Editions Douglas,
A Div. of
Douglas Music
Corp. (BMI)

ROSIE LEE

-R. Robinson-

STEEL

Produced by Stefan Bright
For Douglas Productions

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.



Fleurdelis Music Co./
Vanox Music Co.
(BMI)
Time: 1:50

HT-523
(H-6902)

Produced by
Ray Ruff

PROMOTION COPY
NOT FOR SALE

HEY GIRL

(Galen Ray)

PANHANDLE


Epic
MONO
45 RPM
Not For Resale
Radio
Station Copy
8-50031
ZSP 157819
℗ 1974 CBS Inc.
Intro. :00
2:40
Publisher:
Universe
Publishing Co.
(ASCAP)
EVERGREEN
-Booker T. Jones- Taken From The Epic
Lp: "EVERGREEN" KE 33143
BOOKER T
Produced by Booker T. Jones
®"EPIC," MARCA REG.

Epic

STEREO
45 RPM



Not For Resale
Radio
Station Copy

8-50031
ZSS 157820
℗ 1974 CBS Inc.
Intro. :00
2:40
Publisher:
Universe
Publishing Co.
(ASCAP)

EVERGREEN

-Booker T. Jones- Taken From The Epic
Lp: "EVERGREEN" KE 33143

BOOKER T

Produced by Booker T. Jones

®"EPIC," MARCA REG.

date

RADIO
STATION
COPY



45 RPM
2-1573
JZSP 119576
2:55

Publisher:
Noma Music,
Inc. & Hi-Count
Music, Inc.
(BMI)

DEATH OF A CLOWN

-R. Davies - D. Davies-

THE SEAGULLS

A Kenny Young Production

℗ "DATE" MARCA REG MADE IN U.S.A.

date

RADIO
STATION
COPY



45 RPM
2-1573
JZSP 119577
2:51
Publisher:
Kangaroo
Music
(BMI)

ANABEL

-K. Young - B. Yardley-

THE SEAGULLS

A Kenny Young Production

© DATE MARCA REG MADE IN U S A

A PICTURE OF LILLI

(Elliot Chiprut)

THE JASON GARFIELD

Promotional Copy

A KEF PRODUCTION PRODUCED BY ELLIOT CHIPRUT

Kef Music, Inc. ASCAP-2:48

4445

2603



WHERE DID I LOSE MY WAY

(Eugene Stabile)

THE JASON GARFIELD

Promotional Copy

A KEF PRODUCTION PRODUCED BY ELLIOT CHIPRUT

Kef Music, Inc. ASCAP-2:45

4445

2604




Command
abc
RECORDS
probe
Pamco Music
Inc. (BMI)
CP-464-A
(68-194)
Time 2:27
PROMOTION
COPY
NOT FOR
SALE
WHEN THE SUN'S GONE DOWN
(K. RADLER)
INCREDIBLE FOG
String arrangements by
Bob James
Produced by Dick
Weissman
MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

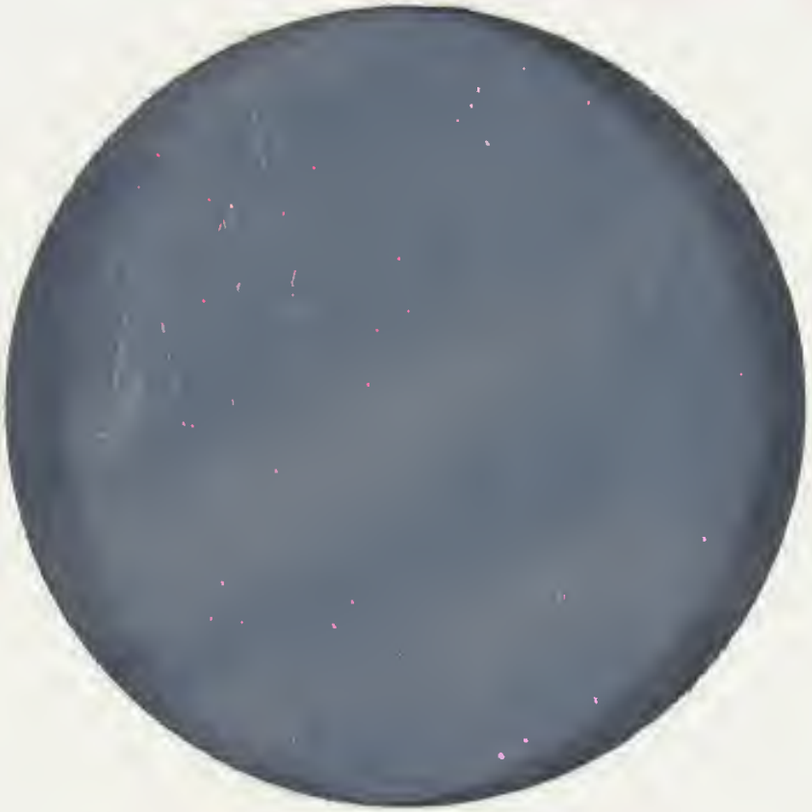
Pamco Music
Inc. (BMI)

CP-464-B
(68-196)
Time 2:33

T69

PROMOTION
COPY

NOT FOR
SALE



TOMMY BLACK

(J. & M. GAY)

INCREDIBLE FOG

String arrangements by
Bob James
Produced by Dick
Weissman

MFG. by Grand Award Record Co., Inc. a subsidiary and trademark licensee of ABC Records, Inc. New York, N.Y. 10019 • Made in USA


LONDON
Pub: Southern Music
Pub. Co., Inc.
ASCAP
Time: 1:53
KVL 75063
PROMOTIONAL
COPY
45 LON
XAM 5209 V
PERHAPS, PERHAPS, PERHAPS
(Farres; Davis)
IVER'S BRAZILIANS
Made in U.S.A.


LONDON
Pub: Melody Lane
Pub'ications, Inc.
BMI
Time: 2:07
KVL 75064
PROMOTIONAL
COPY
45 LON
XAM 5209 V
BRAZILIAN SUMMER
(Vaughn; Zama)
IVER'S BRAZILIANS
Made in U.S.A.


Reg. U.S. Pat. Off. Marca Registrada Mf'd by Coral Records, Inc. New York, U.S.A. A Subsidiary of MCA, Inc.
CORAL
Vocal With
ALYN AINSWORTH
And His Orchestra
Directed By
BILL LANDIS
RECORD NO.
62535
(119,186)
(2:52)
Toby Music (AS)
Promotion Copy
Not For Sale
SHARM EL SHEIKH
(Raphael Gabai-Amos Ettinger-Ron Eliran)
RON ELIRAN
A TITO BURNS PRODUCTION
FOR LINDON RECORDS, LTD.
RECORDED IN ENGLAND


CORAL
Reg. U.S. Pat. Off. Marca Registrada Mf'd by Coral Records, Inc. New York, U.S.A. A Subsidiary of MCA, Inc.
Vocal With
ALYN AINSWORTH
And His Orchestra
Directed By
BILL LANDIS
RECORD NO.
62535
(119,187)✤
(2:19)
Pantor Music
Corp. (BMI)
Promotion Copy
Not For Sale
AUG. 24, 1967
WHEN YOU GO
(SHOSHANA)
(Drora Chavkin-Shimshon Chalfi-Patricia Eliran)
RON ELIRAN
A TITO BURNS PRODUCTION
FOR LINDON RECORDS, LTD.
RECORDED IN ENGLAND


Magna-Glide
Pub: KASKAT
MUSIC INC.
BMI
Time: 2:31
℗ 1975
Magna-Glide
Record Corp.
A PRODUCT OF
KASENETZ-KATZ
MONO
MGN 323-DJ
(CL 8106)
Recorded at
K&K Studio City
Engineer:
B. Oddo
NOT FOR SALE
TOP OF THE WORLD
(MAKE MY RESERVATION)
(J. Lapallo; B. Haberman)
CANYON
DISTRIBUTED BY LONDON RECORDS, INC.


Magna-Glide
Pub: KASKAT
MUSIC INC.
BMI
Time: 2:31
℗ 1975
Magna-Glide
Record Corp.
A PRODUCT OF
KASENETZ-KATZ
STEREO
MGN 323-DJ
(ZCL 8106)
Recorded at
K&K Studio City
Engineer:
B. Oddo
NOT FOR SALE
TOP OF THE WORLD
(MAKE MY RESERVATION)
(J. Lapallo; B. Haberman)
CANYON
DISTRIBUTED BY LONDON RECORDS, INC.


PRIMOS
RECORDS
Pop 1937
45 RPM
45 RPM
S-45-1004
(BMI)
M-45-111
YOU SEND ME
(Lomanno—Roggio)
(Featuring)
GLENN TAYLOR
with MONTY KELLY
Orchestra and Chorus
Souvenir Co., Primos, Penna


PRIMOS
RECORDS
45 RPM
45 RPM
S-45-1004
(BMI)
M-45-112
PLEASE RETURN
(Lomanno—Roggio)
(Featuring)
GLENN TAYLOR
with MONTY KELLY
Orchestra and Chorus
Souvenir Co., Primos, Penna


219
MFD. BY DOUBLE
NC., NEW YORK, N.Y.
45 RPM
45 RPM
Disc Jock Record
Essex Music
(ASCAP) 2:30
Not For Sale
(AA-1009)
Vocal
COULD BE I LOVE YOU
(Hoffman-Manning)
THE MACK TRIPLETS
Arranged and Conducted by
Joe Leahy
AA-104-X45


MFD. BY DOUBLE AA RECORD CO., INC., NEW YORK, N.Y.
DOUBLE
AA
45 RPM
45 RPM
Disc Jock Record
Harry Von Tilzer
Music Pub. Co.
(ASCAP) 2:19
Not For Sale
(AA-1010)
Vocal
CLIMBING SOME OTHER
HIGH HILL
(Salpeter-Von Tilzer)
THE MACK TRIPLETS
AA-104-X45


espond
RECORDS
SEE THE BIG MAN CRY
Tune-Ville
Music - BMI
Lyn-Lou
Music - BMI
RES-727-A
STEREO
3:15
KBX 1-13-72
DON WEST
(L. Rogers - J. Smith)
PRODUCED BY
RON AKIN &
VENTURE PROD.


respond
RECORDS
THE HOBO
Green Giant
BMI
RES-727-B
STEREO
2:47
DON WEST
(D. West)
PRODUCED BY
RON AKIN &
VENTURE PROD.


Paula Records
Su-Ma (BMI)
(SL-1668)
PROMOTIONAL COPY
334
Time 3:52
NOT FOR SALE
SARGE'S PICTURE SHOW
(Max Keys)
IVY PEEBLES
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.

ROCKET
RECORDS
Rocket Records-Division of Styletone

July 12
1967

Roosevelt
Music
Co.Inc. BMI
45-A-101
L-159-1



Time 2:12
Vocal With
Group under
direction of
Al Caiola

LOVE ME BABY
(ALL THE TIME)
(Hooks-Cobb)

VIC STEVENS

ROCKET
RECORDS
Rocket Records-Division of Styletone

Bregman Vocco
and Conn.Inc.
ASCAP
45-B-101

L-159-2



Time 2:25
Vocal With
Group under
direction of
Al Caiola

YOU'LL NEVER KNOW
(Mack Gordon-Harry Warren)

VIC STEVENS

ovation®
RECORDS



Side 1
OV/14-1001 A
956C-1001 DJ
Z4KM-2318

ASCAP
Time 2:17

AQUARIUS

(MacDermot, Ragni, Rado)

DICK SCHORY and
THE PERCUSSION POPS ORCHESTRA

Marca Reg. Ovation Records, Mfd. in U.S.A.

ovation®
RECORDS



Side 2
OV/14-1001 B
956C-1001 DJ
Z4KM-2319

BMI
Time 2:27

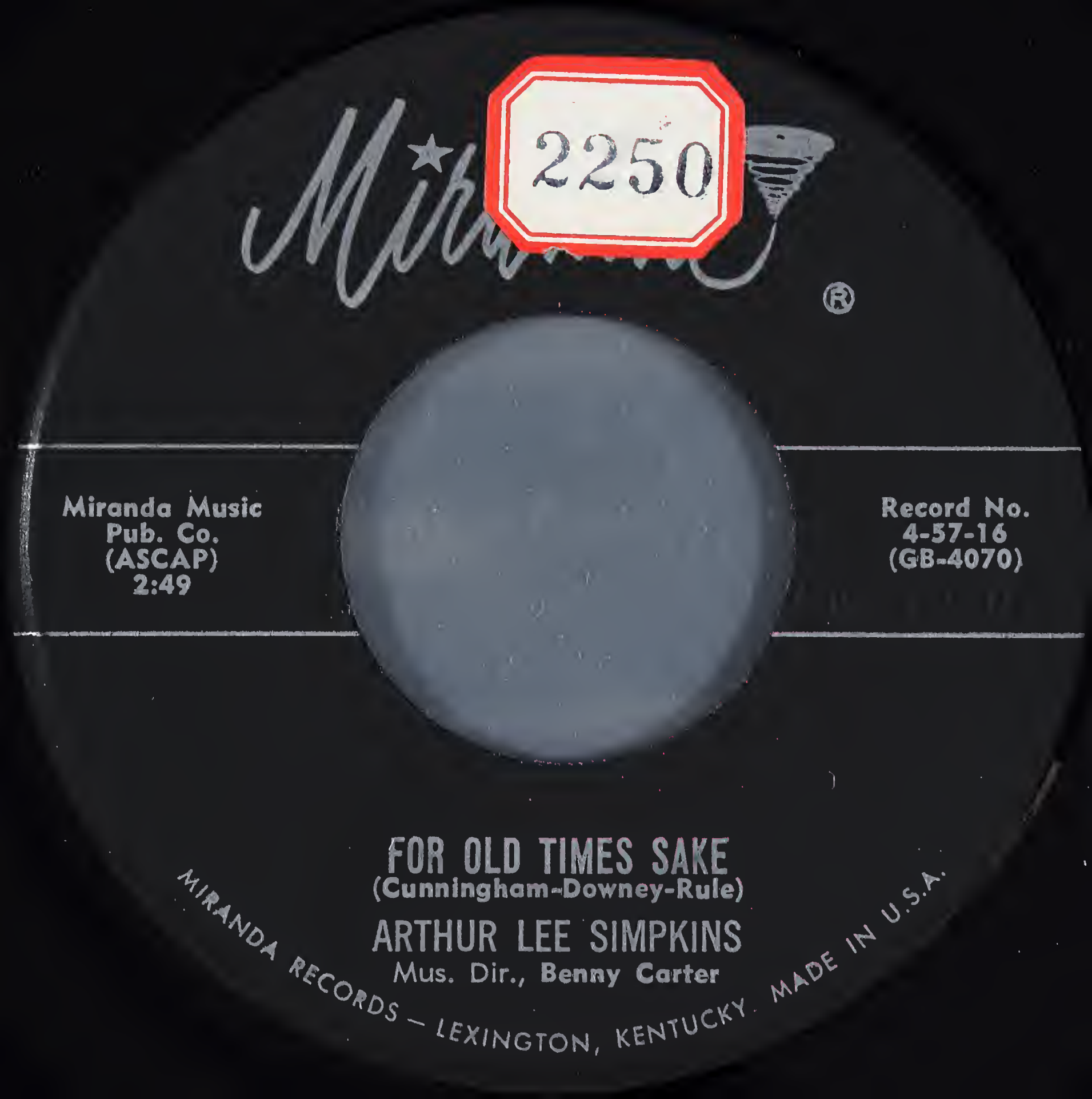
PLUG SIDE

JUNGLE ROOT
(Les Hooper/Streeterville Music)
DICK SCHORY and
THE PERCUSSION POPS ORCHESTRA

Marca Reg. Ovation Records, Mfd. in U.S.A.


CAN I GET TO KNOW YOU
(Sloan & Barri)
BETTY EVERETT
45
45
VJ
VEE-JAY RECORDS
PROMOTIONAL COPY
VJ
VEE-JAY RECORDS
PROMOTIONAL COPY
45
45
64-4042—VOCAL
Trousdale Music-BMI
Arr. by Johnny Pate
Prod. by Calvin Carter
VJ 599


Miranda
2250
Miranda Music
Pub. Co.
(ASCAP)
3:01
Record No.
4-57-15
(GB-4069)
BALLAD OF
ALBEN BARKLEY
(I'D RATHER BE A SERVANT IN THE HOUSE
OF THE LORD)
(H. I. Miranda-Brady Black)
ARTHUR LEE SIMPKINS
Mus. Dir., Benny Carter
MIRANDA RECORDS — LEXINGTON, KENTUCKY. MADE IN U.S.A.


Miranda
2250
Miranda Music
Pub. Co.
(ASCAP)
2:49
Record No.
4-57-16
(GB-4070)
FOR OLD TIMES SAKE
(Cunningham-Downey-Rule)
ARTHUR LEE SIMPKINS
Mus. Dir., Benny Carter
MIRANDA RECORDS — LEXINGTON, KENTUCKY. MADE IN U.S.A.


CANDIX
ENTERPRISES, INC.
45 RPM
45 RPM
Dixsil Music
Hensman Music
BMI
CD-45x326-1
Vocal
Time 2:40
PROMOTIONAL
COPY
LONELY BIRTHDAY
(J. Brown)
JIM MITCHUM
324

CANDIX
ENTERPRISES, INC. ®

45 RPM

45 RPM

Dixsil Music
EAF Music
BMI

CD-45x326-2
Vocal
Time 2:35

PROMOTIONAL

COPY

OH, WHAT A WONDERFUL FEELING

(S. Rowland)

JIM MITCHUM

324


AVCO EMBASSY
PROMOTION COPY
AVE-4543
(1276)
Kama Rippa
Music, Inc.
& Amelanie
Music Co.
(ASCAP) 2:47
NOT FOR SALE
Arr. & Cond. by
Bob Whiteside
MOMMA, MOMMA
(Melanie Safka)
LYN CHRISTOPHER
Manufactured by Avco Embassy Records Corp., 16 West 61st St., New York, New York. Made in USA

Hi-Heel™

Records



IFFIT FITZ
Music, BMI
Time: 3:12

HH-102 A
(NR-15183-1)
(U-11403-B)
Produced &
Arranged by
M. Fitzgerald
℗ 1984

CAN'T STOP ME

(M. Fitzgerald)

MIKE ANGELO & THE IDOLS

26 17th St. Atlanta, GA. 30309

Hi-Heel™

Records



IFFIT FITZ
Music, BMI
Time: 2:49

HH-102 B
(NR-15183-1)
(U-11403-B)
Produced &
Arranged by
M. Fitzgerald
℗ 1984

THE WORLD MAY NOT LIKE ME

(M. Fitzgerald)

MIKE ANGELO & THE IDOLS

26 17th St., Atlanta, GA. 30309

You Can Build . . .
You Can Play
the

Thomas

CORONADO ALL-TRANSISTOR ORGAN

By

HEATHKIT

Model GD-983

Demonstration
Record
#GDA-983-2

33⅓ RPM
Microgroove

Side A

Listen To The Exciting New Sounds Of This Deluxe Instrument

Made In USA

You Can Build . . .

You Can Play

the

Thomas

CORONADO ALL-TRANSISTOR ORGAN

By

HEATHKIT

Model GD-983

Demonstration Record

#GDA-983-2

33⅓ RPM Microgroove

Side B

Listen To The World's Best Buy In Deluxe Organs

Made In USA

ACROPOLIS

SCOTIA - GLENVILLE HIGH SCHOOL

1955-56

9

45 RPM



S-7001

Principal - Donald Letts

CHORALAIRES

Director & commentator - Carl Steubing

Recorder - Lester Brown

ACROPOLIS
SCOTIA - GLENVILLE HIGH SCHOOL
1955-56

45 RPM



S-7002

Familiar Sounds at Scotia High

Editor's foreword - Elaine O'Malley

High School Chorus - Dir., Carl Steubing

Alma Mater

20th FOX

APR. 21. 1961

ULTRAPHONIC
HIGH FIDELITY

PROMOTION COPY

NOT FOR SALE

Robbins Music Corp
ASCAP - (2:30)

45-138
(MF-204)
K8OW-4107



Theme from
THE DIARY OF ANNE FRANK
(Alfred Newman)
From the Original Soundtrack of George Stevens'
Production of "The Diary of Anne Frank"
ALFRED NEWMAN CONDUCTING
THE TWENTIETH CENTURY STRINGS

20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG MADE IN U.S.A.

20th FOX

ULTRAPHONIC
HIGH FIDELITY

PROMOTION COPY

NOT FOR SALE

Robbins Music Corp.
ASCAP - (1:44)

45-138
(MF-205)
K8OW-4108

SPRING IS COMING
(Alfred Newman)
From the Original Soundtrack of George Stevens'
Production of "The Diary of Anne Frank"

ALFRED NEWMAN

20th FOX RECORD CORPORATION, N. Y. TRADEMARK REG. MADE IN U.S.A.

Mercury RECORDS

PROMOTIONAL RECORD

HIGH FIDELITY

71935
YW23368
Tree Publ. Co.
(BMI) 2:26

Produced by
Jerry Kennedy
Vocal

** **

MY NAME IS MUD
(Bill Anderson)

JAMES O'GWYNN

FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.


Mercury
RECORDS
PROMOTIONAL RECORD
HIGH FIDELITY
71935
YW23366
Cedarwood
Publ. Co.
(BMI) 2:05
Produced by
Jerry Kennedy
Vocal
YOU'RE GETTING ALL OVER ME
(Onie Wheeler)
JAMES O'GWYNN
FOR BROADCAST ONLY • NOT FOR SALE • MERCURY RECORD CORP. • CHICAGO, ILL. • U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Francis, Day & Hunter, Inc.
ASCAP
3:18

JULY 3 1967

K13762
(102,848)

★

24 SYCAMORE

(Reed-Mason)

WAYNE FONTANA

Accomp. Dir. By Les Reed

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Kenstreet Music
BMI
2:52

K13762
(102,849)

FROM A BOY TO A MAN

(Ellis)

WAYNE FONTANA

Accomp. Dir. By Arthur Greenslade

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
DERAM
LONDON RECORDS, INC.
MADE IN U.S.A.
45 RPM
DR 48305
Cents &
Pence Music
BMI
Time: 2:59
Promotional
Copy
Not For Sale
45-85074
Music Dir.:
Keith Mansfield
Producer:
Tony Hiller
NBF 7-12-71
FREEDOM
(Lambert-Potter)
SUE & SUNNY
ORIGINAL RECORDING AND LICENSED BY THE DECCA RECORD COMPANY LIMITED


ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED
DERAM
LONDON RECORDS, INC.
MADE IN U.S.A.
45 RPM
DR 48779
Irving Music Inc. BMI
Time: 2:40
Promotional Copy
Not For Sale
45-85074
Music Dir.: Keith Mansfield
Producer: Tony Hiller
BREAK UP
(Leslie)
SUE & SUNNY
ORIGINAL RECORDING AND LICENSED BY THE DECCA RECORD COMPANY LIMITED

SURVIVAL

(Hank Ruffin-James Lineberger)

PAA-0113

MB 26159-S

Paramount

A G•W COMPANY ®

Promotional
Copy
Not For Sale

Produced By
Dave Blume and
Steve Schwartz
Noma Music, Inc./
Ruffline Music Inc.
BMI
Intro :22
Time 2:55
End-FADES
STEREO

SMOKE RISE

From The Rock Opera
'The Survival Of St. Joan'
PAS 9000

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK,

I'M HERE/LOVE ME

(Gary Ruffin-James Lineberger)

PAA-0113

MB 26015-S



Produced By
Dave Blume and
Steve Schwartz
Noma Music, Inc./
Ruffline Music Inc.
BMI
Intro :14
Time 3:14
Ends-COLD
STEREO

ROC 10-15-1

Paramount
A G+W COMPANY ®

Promotional
Copy
Not For Sale

SMOKE RISE

From The Rock Opera
'The Survival Of St. Joan'
PAS 9000

PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK


SUNFLOWER
MGM
MGM
Leo Feist Inc.
ASCAP
3:22
SUN 101
(70-L-1629)
SONG OF A THOUSAND VOICES
(Fradkin)
FEARLESS FRADKIN
Prod. by Randy Edelman & Eddie Deane
for Robbins Prod.
SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046


SUNFLOWER
MGM
MGM
NBF 7-12-71
Leo Feist Inc.
ASCAP
2:41
SUN 101
(70-L-1630)
YOU CAN CRY IF YOU WANT TO
(Fradkin)
FEARLESS FRADKIN
Prod. by Randy Edelman & Eddie Deane
for Robbins Prod.
SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046

Special Disk
Jockey Record
Not For Sale

SUNFLOWER

MGM

MGM

United Artist
Music
ASCAP—2:58
Intro: :14

SUN 115
(71-L-2596)

GIVE ME SOMETHING TO BELIEVE IN

(Eddie Reeves)

EFFUS MOSELEY

Prod. by Dallas Smith
for Renaissance Productions
Engineers: Bill Drescher & Duane Scott

SUNFLOWER ENTERPRISES • LOS ANGELES, CALIFORNIA 90046

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Natson Music
ASCAP
1:58

K13735
(102,429)

★

BIRDS, FISH AND CHIPS
(Strizik)

HERB'S HALLUCINATIONS

A Tanridge Prod.
Prod. By Paul Tannen

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Natson Music
And Stri Music
ASCAP
2:07

K13735
(102,430)

MAY 1, 1967

O.K. FINE
(Strizik)

HERB'S HALLUCINATIONS
A Tanridge Prod.
Prod. By Paul Tannen

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


PEAK OF POPULARITY
PARNASO
HIGH FIDELITY
718 - 10th Ave., N.Y.C.—489-8630
LADO A
Maria Music
(ASCAP)
PS-257-A
FRYIN' PAN MAN
(Lou Perez)
LOU PEREZ AND HIS
NEW YORK, N.Y. SOUND
Intérprete


PEAK OF POPULARITY
PARNASO
HIGH FIDELITY
LADO B
Comparsa Music
(ASCAP)
PC-257-B
OH HOW I THINK ABOUT YOU
(Lou Perez)
LOU PEREZ NEW YORK
N. Y. SOUND
Mfg'd at Oasis Record Pressing Corp.
Brooklyn, N. Y.


STERLING
RECORDS
45 RPM
Time 3:30
34277
ASCAP
S-690
YOU NEED TIME
(Hunter Williams & Lew Tobin)
GARY ROBERTS & THE SATELLITES
Ace Distrib., Box 64
Boston, Mass.


STERLING
RECORDS
45 RPM
Time 4:20
34278
ASCAP
S-690
MY LOVE IS GONE
(A. Garfield & L. Tobin)
SHELLEY STUART
Ace Distrib., Box 64
Boston, Mass.

ULTRA HIGH FIDELITY

Dot

7654

Crystal Music
ASCAP
Time 2:36

45-16000
MW-12163
Featuring
Kevin Garth Nordine

MY BABY

(Nordine-Katz)
From the TV Spectacular
"Another Evening With Fred Astaire"

KEN NORDINE and
The Fred Katz Group
11-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

ULTRA HIGH FIDELITY

Dot

Randy-Smith
Music Corp.
ASCAP
Time 2:15

45-16000
MW-10425

I USED TO THINK MY RIGHT HAND WAS UGLIER THAN MY LEFT

(Nordine-Katz)

KEN NORDINE and
The Fred Katz Group

11-59

DOT RECORDS, INC., HOLLYWOOD, CALIFORNIA • A DIVISION OF PARAMOUNT PICTURES CORPORATION

VERTIGO



VE-203
2-51832
Time: 3:27
Intersong-USA
Inc. (ASCAP)

Music,
Concept &
Production -
Ralf Hütter
& Florian
Schneider
From Vertigo's
Album
"AUTOBAHN"
VEL-2003

AUTOBAHN

(R. Hütter - F. Schneider)

KRAFTWERK

℗ 1974 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

VERTIGO

VE-203
2-51769
Time: 4:00
Intersong-USA
Inc. (ASCAP)



Music,
Concept &
Production -
Ralf Hutter
& Florian
Schneider
From Vertigo's
Album
"AUTOBAHN"
VEL-2003

MORGANSPAZIERGANG (MORNING WALK)

(R. Hutter - F. Schneider)

KRAFTWERK

℗ 1974 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC

45 RPM

TT1545-A

PROMOTION COPY

NOT FOR SALE

TITAN

GOOD



1/70

DAVID LONDON

"DEAR DAD"

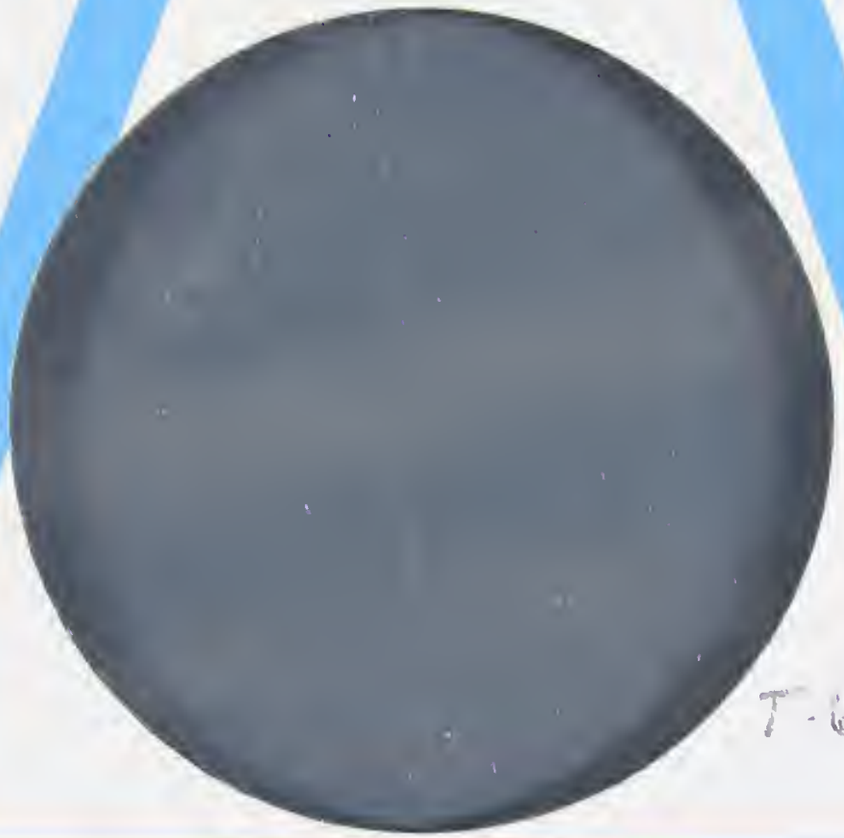
(London)

Titan Int'l. Corp., ASCAP—Time: 2:22

HIT


45 RPM
TT1545-B
PROMOTION COPY
NOT FOR SALE
TITAN
DAVID LONDON
"WHEN YOU'RE NOT 21"
(London)
Titan Int'l. Corp., ASCAP—Time: 2:52

THE CITY



ODE

RADIO STATION
COPY
NOT FOR SALE

45 RPM
SIDE 1

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 119
ZS7 119-1

T-69

THAT OLD SWEET ROLL (HI-DE-HO)

-G. Goffin - C. King- From the Ode LP, "NOW
THAT EVERYTHING'S BEEN SAID" - Z12 44012
Produced by Lou Adler
Screen Gems-Columbia Music, Inc.
(BMI) Time: 3:22

THE CITY

ODE

RADIO STATION
COPY
NOT FOR SALE



45 RPM
SIDE 2

DISTRIBUTED BY
CBS RECORDS
CBS, INC.
51 WEST 52 STREET
NEW YORK CITY

ZS7 119
ZS7 119-2

WHY ARE YOU LEAVING

-T. Stern - C. King- From the Ode LP, "NOW
THAT EVERYTHING'S BEEN SAID" - Z12 44012
Produced by Lou Adler
Screen Gems-Columbia Music, Inc.
(BMI) Time: 3:55

YOU CAN'T ALWAYS GET WHAT YOU WANT

(Mick Jagger - Keith Richards)
Abkco Music, Inc. - BMI

COME AND GET IT

(Paul McCartney)
Maclen Music, Inc. - BMI

NOT FOR SALE

PROMOTIONAL COPY

LOS ANGELES, CALIF.

BENNETT ENT., INC.

CREAM



MONO

2:41
(:12 Intro Time)

1006
(CR-110)

Produced for Armed Productions by Andy Di Martino

KENTUCKY EXPRESS

YOU CAN'T ALWAYS GET WHAT YOU WANT

(Mick Jagger - Keith Richards)
Abkco Music, Inc. - BMI

COME AND GET IT

(Paul McCartney)
Maclen Music, Inc. - BMI

NOT FOR SALE

LOS ANGELES, CALIF.

PROMOTIONAL COPY

BENNETT ENT., INC.

CREAM



STEREO
2:41
(:12 Intro Time)
1006
(CR-110-S)
Produced for
Armed
Productions by
Andy Di Martino

NHC 5-12-71

KENTUCKY EXPRESS

ATTARACK

MGM RECORDS

Disc Jockey
Record
NOT FOR SALE



Equinox Music &
Central Star
Music & Dan
Penn Music
BMI—2:38

ATT 105
(70-L-1738)

★

FREEDOM'S FOR THE BIRDS

(Spooner Oldham-Dan Penn)

CHURCHILL

Arr. by Emory Gordy, Jr.
Prod. & Sound by Producers Workshop

MANUFACTURED BY MGM RECORD CORPORATION, HOLLYWOOD, CALIF. 90046 · DISTRIBUTED BY T.R.C.

ATTARACK

MGM RECORDS

Disc Jockey
Record
NOT FOR SALE



Equinox Music &
Central Star
Music
BMI—2:15

ATT 105
(70-L-1739)

BETTER NOT WAIT 'TIL TOMORROW

(Theme from the Motion Picture)
(Spooner Oldham)

CHURCHILL

Arr. by Emory Gordy, Jr.
Prod. & Sound by Producers Workshop

MANUFACTURED BY MGM RECORD CORPORATION, HOLLYWOOD, CALIF. 90046 · DISTRIBUTED BY T.R.C.

MASSIVE

RECORDS

M-1001
(1C01-A-BW)
Time: 2:41



Arranged by
Gene Busnar

Concept by
Richard Brumer

PROMOTION COPY

PROMOTION COPY

WHY

(A PEACE MEDLEY)

Produced & Directed by Martin Brummer
and Gene Busnar

"COAST"

Dist. By A. A. Records, Inc., New York, N.Y

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

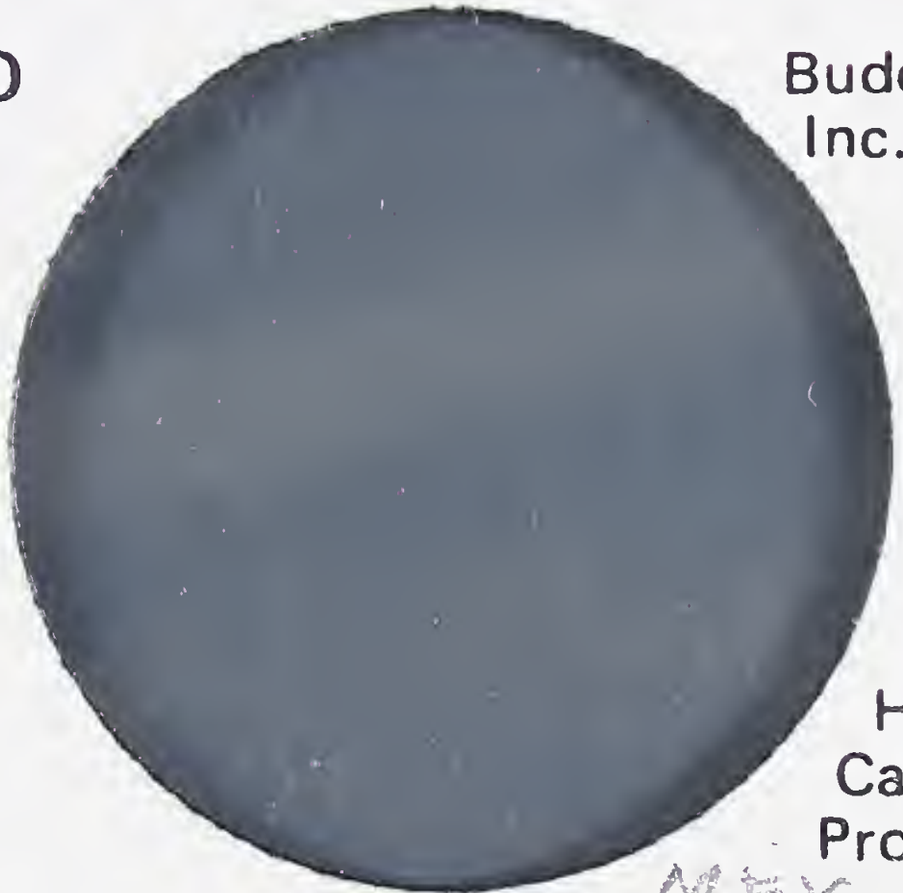
DISCO QUEEN

(Brown-Wilson)

★

STEREO

Buddah Music,
Inc. - ASCAP



P-4090

(S45-92100)

Intro. —:10

3:00

NOT
FOR SALE

Produced by
Harry Hinde, A
Canadian Capitol
Production

MEX 62075

COPPERPENNY

℗1975 CAPITOL RECORDS EMI of CANADA Limited

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

DISCO QUEEN

(Brown-Wilson)

★

MONO



Buddah Music,
Inc. - ASCAP

Intro. —:10

3:00

P-4090
(PRO-8137)

NOT FOR SALE

Produced by
Harry Hinde, A
Canadian Capitol
Production

COPPERPENNY

℗1975 CAPITOL RECORDS EMI of CANADA Limited

Capitol®

MARCA REG.

DAUNTLESS

A division of AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N.Y.



FOR
PROMOTIONAL
USE ONLY

45 RPM

45-031A
E. H. Morris
(ASCAP) 2:20

PLAYBOY THEME

(Coleman)

Bobby Christian
and Orchestra

DAUNTLESS

A division of AUDIO FIDELITY INC.
770 Eleventh Avenue, New York 19, N.Y.

AF ®

FOR
PROMOTIONAL
USE ONLY

45 RPM

45-031B
11th Ave. Theatricals
(ASCAP) 2:40

SKYWAY
(Christian-Frey)

Bobby Christian
and Orchestra


MOTOWN®
37463-2178-7
37463-2178-7
SIDE A
45 RPM
Executive Producers:
Antonio M. Reid &
Kenneth B. Edmonds
L.P. Version appears
on the "East Coast
Family Vol. 1"
CD & Cassette
374638352-2/4 and
the "Boomerang"
Soundtrack LaFace/
Arista Records in
association with
Paramount Pictures,
Kear Music/
Ensign Music Corp./
Greenskin Music
BOYZ II MEN
"END OF THE ROAD" (BMI)
(RADIO EDIT W/ACAPPELLA ENDING) 4:13
(L.A. Reid, Babyface, D. Simmons)
PRODUCED BY L.A. REID & BABYFACE / Co-Produced by Daryl Simmons
℗ 1992 Motown Record Company, L.P. Los Angeles CA 90028-USA
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MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.


Detroit
MOTOWN®
37463-2178-7
EAST COAST FAMILY
"1-4-ALL-4-1" (BMI/ASCAP)
(LP Version) 4:14
(R. Anderson, M. Barlow, S. Shoemaker, W. Waters, N. Morris, J. Davis, F. Bowles, M. Wilson, D. Rose, A. Hassan, D. Freeman, S. Golding, N. Brown, K. Beverly, K. Wales)
PRODUCED BY JOE ANDERSON FOR BIV ENTERTAINMENT CORP.
Vocal Performances by: Anthony, Bad Creation, Whytelaw, Cali Brock, Tom Bowy, 1010, Boyz I Men, Young Lemon, Tom Rock, Michael Bivins, Fruit Punch, M.C. Brains, Hipnosis Hoodu, Lady V, Mark Finesse, Anthony Velasquez
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Salsoul™ RECORDS

SIDE 1

45 RPM

Publisher:
Unknown

PRODUCED BY
Georgie Dann



STEREO

SS-8703
(SS 8703 A)
Time: 4:44

Licensed
by CBS
Int.

Disco Mix:
Ken Cayre

NOT FOR SALE

EL BIMBO

(C. Morgan) Versión Instrumental

GEORGIE DANN

Released by Mericana Record
℗ 1975

Mfg. by SALSOUL RECORDS® 240 Madison Ave., New York, N.Y. 10016

Salsoul™ RECORDS

SIDE 2

45 RPM

Publisher:
Unknown

PRODUCED BY
Georgie Dann



Compatible
STEREO

SS-8703
(SS 8703 B)
Time: 3:25

Licensed
by CBS
Int.

NOT FOR SALE

EL BIMBO

(C. Morgan-Carmo-Figueroa)

GEORGIE DANN

Released by Mericana Record

℗ 1975

Mfg. by SALSOUL RECORDS® 240 Madison Ave., New York, N Y 10016

A-B-S

RECORDS INC.
AMERICAS BEST SELLERS
REG. U.S PAT. OFF

TIME: 3:10
KB-666
JS-101



American
Music
B.M.I.

SMOKE, SMOKE, SMOKE

(Travis-Williams)

DiMARCO BROTHERS

A-B-S

RECORDS INC.
AMERICAS BEST SELLERS
REG. U.S PAT. OFF

TIME: 2:34
KB-667
JS-101

Peer
International
Corp.
B.M.I.

SLEEPY SUMMER

(Mary R. Wheeland)

DiMARCO BROTHERS


CIMUDE
CHGO. ILL.
RECORDS
45 RPM
Ext. Play
MO7H-4035
CI-4525
Side 1
BISHOP C. H. MASON - IN CHICAGO
Presented By
Bishop L. H. Ford


CIMUDE
CHGO. ILL.
RECORDS
45 RPM
Ext. Play
MO7H-4036
CI-4525
Side 2
BISHOP C. H. MASON - IN CHICAGO
Presented By
Bishop L. H. Ford

IMPERIAL RECORDS INC. HOLLYWOOD, CALIF., U.S.A.

IMPERIAL ®

X5627
ASCAP 2:11

IM-2154
Post Music, Inc.
Vocal



Not For Sale

WHAT IS A GIRL

(A. Beck)
(Arr. G. Reynolds)

IRA COOK

Vocal by The Mellomen


IMPERIAL RECORDS INC.
HOLLYWOOD, CALIF., U.S.A.
IMPERIAL
X5627
ASCAP 2:16
IM-2155
Post Music, Inc.
Vocal
Not For Sale
WHAT IS A BOY
(A. Beck)
(Arr. G. Reynolds)
IRA COOK
Vocal by The Mellomen


Lionel
Mfr'd by Lionel Records:
Div. of Lionel Entertainment Corp. New York, U.S.A.
PROMOTION COPY
PROD. BY FRED HAAYEN FOR RED BULLET PROD. & ESSMORE ENTERPRISES, LTD.
Not for Sale
L-3203
Z4KM-0678
Immediate Music Co., Ltd.
BMI
Time: 2:40
TIC
9-22-70
IN THE BEGINNING
(Mike d'Abo)
JACKY CORNELL

Lionel®

Mfr'd by Lionel Records:
Div. of Lionel Entertainment Corp. New York, U.S.A.

PROMOTION COPY

PROD. BY
FRED HAAYEN
FOR RED BULLET
PROD. & ESSMORE
ENTERPRISES, LTD.

Not for Sale

L-3203

Z4KM-0679
Skinny Zach
Music, Inc.
ASCAP
Time: 3:36

FIND A WAY TO LIVE, TO LOVE

(J. Eckhardt)

JACKY CORNELL

LAURIE®

LAURIE RECORDS INC., NEW YORK

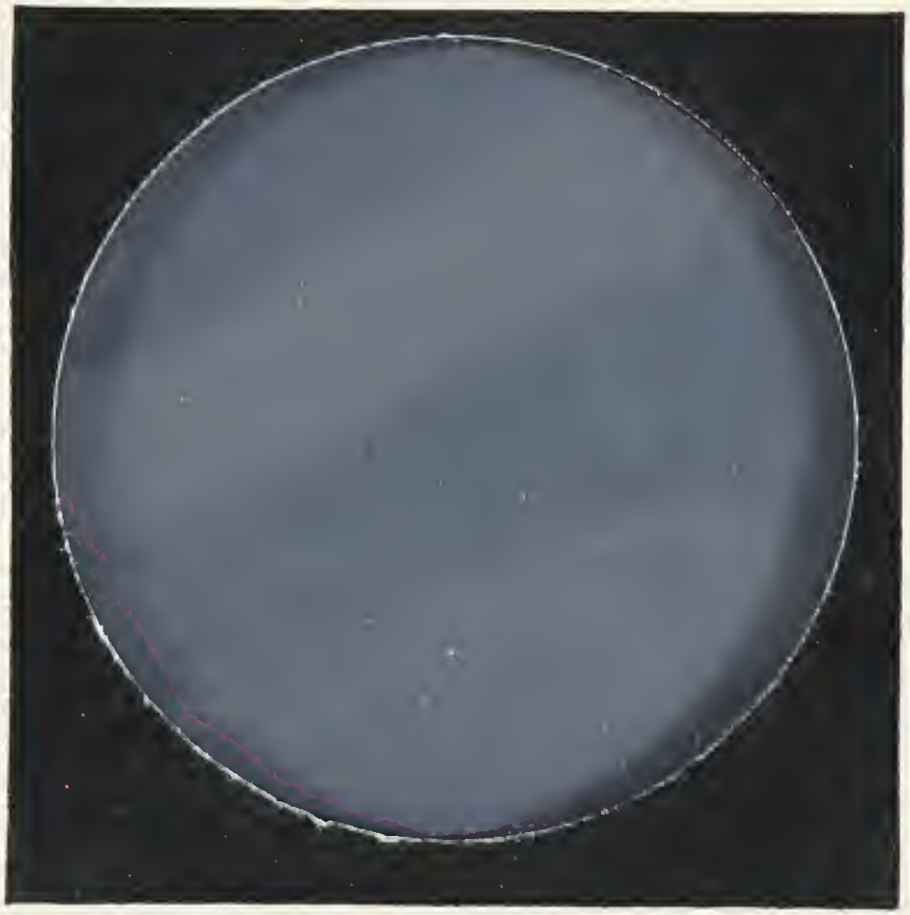
ADVANCE RELEASE

ADVANCE RELEASE

Record No.
LR-3578
Dunbar Mus.,
Inc. (BMI)

Time: 3:10
A4KM-0551
PROD. BY BENNY
BERMAN
PRODUCTIONS

ROC 10-15-1



PEACE SONG
(B. Berman)
BENNY BERMAN with
THE UNITED NATIONS
CHILDREN

LAURIE

LAURIE RECORDS INC., NEW YORK

ADVANCE RELEASE

ADVANCE RELEASE

Record No.
LR-3578
Dunbar Mus.,
Inc. (BMI)

Time: 3:30
A4KM-0552
PROD. BY BENNY
BERMAN
PRODUCTIONS



IT'S GONE

(B. Berman)

BENNY BERMAN with
LAURA TAYLOR
& LINDA EARP

ADVANCE RELEASE

ADVANCE RELEASE

COLUMBIA

® "Columbia". Marcas Reg. Printed in U.S.A.

RADIO
STATION COPY

Publisher:
Florence Music
Co. Inc. (ASCAP)
TIME: 2:35

45 RPM
4-42422
JZSP 56772

THE SOUND OF MONEY

From The Broadway Production "I Can Get It For You Wholesale" -H. Rome-

THE J'S WITH JAMIE


COLUMBIA
℗ "Columbia" Marcas Reg. Printed in U.S.A.
RADIO
STATION COPY
Publisher:
Florence Music
Co. Inc. (ASCAP)
TIME: 2:02
45 RPM
4-42422
JZSP 56771
MOMMA, MOMMA, MOMMA
From The Broadway Production "I Can Get It
For You Wholesale" -H. Rome-
THE J'S WITH
JAMIE

date

RADIO
STATION
COPY



45 RPM
2-1640
JZSP 150452
3:32
Publisher:
GEMA (Amra)
(ASCAP)

T-69

SANTA DOMINGO

-R. Lindt - P. Poll-

PETER SOLO SINGERS

Arr. & Cond. by Peter Solo
Produced by John de Mol

℗ "DATE" MARCA REG. MADE IN U.S.A.

date

RADIO
STATION
COPY



45 RPM
2-1640
JZSP 150453
2:37
Publisher:
Betroe
Music, Inc.
(BMI)

NATALIE

-J. Ferne-

PETER SOLO SINGERS

Arr. & Cond. by Peter Solo
Produced by John de Mol

®"DATE" MARCA REG. MADE IN U.S.A.

mercury

PROMOTIONAL COPY NOT FOR SALE

73100
1-46577
Peer
International
(BMI)
Intro. :11
2:27



Produced by
Don Thomas and
Bob Levine

NBF 7-12-71

** BAD GIRL **

(D. Thomas-B. Levine)

BOB LEVINE

Arranged by Jack Perricone

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

mercury

PROMOTIONAL COPY NOT FOR SALE

73100
1-46578
Kaskat Music Inc./ Dragoon Publishing Inc. (BMI)
2:41



Produced by
Don Thomas and
Bob Levine

YOU GOT ME WHERE YOU WANT ME

(D. Thomas-B. Levine)

BOB LEVINE

Arranged by Jack Perricone

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


KING
45-Kie10638
(Feldman)
2:08
45-5474
Instrumental
With Chorus
HIGH
FIDELITY
THE NIGHT WE GOT
THE BIRD
(Tommy Watt)
TOMMY WATT
AND HIS ORCHESTRA

KING

45-Kie10639
(Feldman)
2:14

45-5474

Instrumental
With Chorus

HIGH FIDELITY

LES CIGALE DE ST. TROPEZ

(Tommy Watt)

TOMMY WATT
AND HIS ORCHESTRA

FABOR

RECORD CO.

A Fabor Robison Production

BOX 38 • MALIBU, CALIF.

4007-A

Farmer Music

ASCAP—Time 2:31

Vocal

DJ SAMPLE

UP TO MY POCKETS IN TOMAHAWKS

(Wayne Shanklin - Al Sherman)

WAYNE SHANKLIN

4007—45

FABOR

RECORD CO.

A Fabor Robison Production

BOX 38 • MALIBU, CALIF.

4007-B

Farmer Music

ASCAP—Time 2:29

Vocal

J

DJ SAMPLE

PLINK-A-PLINK

(MELODY FOR MANDOLIN)

(Wayne Shanklin - Al Sherman)

WAYNE SHANKLIN

4007—45

MY FIRST ROMANCE

(Jerry Lordan)

Regent Music - BMI



audition record

LIBERTY

LB-1232

F-55328

2:16

The Exotic Sounds of

MARTIN DENNY

Instrumental

Producer: (SW)

MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.


SCIMETAR
(Les Baxter)
Exotica Pub. Co. - ASCAP
audition record
LIBERTY
LB-1233
F-55328
2:30
The Exotic Sounds of
MARTIN DENNY
Instrumental
Producer: (SW)
MFD. BY LIBERTY RECORDS, INC. HOLLYWOOD, CALIFORNIA, U.S.A.

SURE ®

S-1767
YW25471
Aqua Music
Publishing
Company
(ASCAP) 2:08
Instrumental



Distributed By
SMASH
RECORDS,
Chicago, U.S.A.

For Broadcast Only

•

Not For Sale

* * * *

BUMPY

(Burns-L. Schroeder-A. Start)

JACKIE LEE

SURE®

S-1767
YW25472
Aqua Music
Publishing
Company
(ASCAP) 2:10
Instrumental



Distributed By
SMASH
RECORDS,
Chicago, U.S.A.

For Broadcast Only

•

Not For Sale

HUNGARIAN RHAPSODY BOOGIE

(Burns-L. Schroeder-A. Start)

JACKIE LEE

ARGO

"LAUGHING ON THE OUTSIDE"

(Wayne & Raleigh)

Not to be Sold

B.M.I. Music
8811
Time 2:48



RITA RAINES
5302

MANUFACTURED BY CHESS PRODUCING CORP., CHICAGO, ILLINOIS, U.S.A.

"CHA-CHA CHARLIE"

(Wezlaff — Mascari)

ARGO

Not to be Sold

Bobcor & Seeley
Music B.M.I.
8812
Time 2:07



RITA RAINES

5302

MANUFACTURED BY CHESS PRODUCING CORP., CHICAGO, ILLINOIS, U.S.A.


ARCAY
Ardmore Music
ASCAP
Time 2:35
U–10701
1003
VAYA CON DIOS
(Russell – James – Pepper)
RITA RAINES


ARCAYA
Stereo Music
BMI
Time 2:40
U–10702
1003
SILENTLY
(Cochran – Jordan)
RITA RAINES

NASHBORO Records

SAMPLE COPY

NASHBORO RECORD CO.
177 - 3rd Ave., No.
Nashville, Tenn.



Excellorec
Music
BMI

Spiritual
Time 2:32
(a)

WILL I BE REMEMBERED

(H. Boggs)

Prof. Harold Boggs

45-594

NASHBORO Records

SAMPLE COPY

NASHBORO RECORD CO.

177 - 3rd Ave., No.
Nashville, Tenn.

Excellorec
Music
BMI

Spiritual
Time 2:27
(b)

INSIDE THE BEAUTIFUL GATE

(H. Boggs)

Prof. Harold Boggs

45 594


NASHBORO Records
5/67
NASHBORO RECORD CO.
Nashville, Tenn.
Excellorec — BMI
Time: 2:15
Spiritual
45-919
(A)
NOT FOR SALE
"GOD'S LOVE"
(Ralph McGee)
THE GOSPEL KEYNOTES


NASHBORO Records
5/67
FIVE - SIXTY-SEVEN
NASHBORO RECORD CO.
Nashville, Tenn.
Excellorec — BMI
Time: 2:32
Spiritual
45-919
(B)
NOT FOR SALE
GOD KNOWS IT ALL
(Paul Beasley)
THE GOSPEL KEYNOTES

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



Wemar Music
Corp. — BMI
Time: 2:36

45-3066
BG-1179

RADIO STATION
COPY

HAPSBURG SERENADE

(Let's Say Auf Wiedersehn)

(Brandon - Martinelli)

THE SHEPHERD SISTERS

A Clark McClellan Prod.

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



McClellan Music
Co. — BMI
Time: 2:20

45-3066
BG-1180

RADIO STATION COPY

SCHOEN-A, SCHOEN-A

(Sauter-Brandon)

THE SHEPHERD SISTERS

A Clark McClellan Prod.

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.


Vista
RECORDS
PROMOTIONAL
"Not For Sale"
Walt Disney
Music Co.
ASCAP - 2:23
F-348
Side A
LOVE AT FIRST SIGHT
(Lubin-Ross)
ROBERTA SHORE
WITH ORCHESTRA

BUENA Vista RECORDS

PROMOTIONAL
"Not For Sale"

Valyr Music
Corp.
ASCAP - 1:50

F-348
Side B

TAKE ME ALONG

(Bob Merrill)

From the Broadway production "TAKE ME ALONG"

ROBERTA SHORE

WITH ORCHESTRA

WEEP WILLOW TREE

(Bob Morris - Faye Hardin)

WIL 1 4 1970
cop

A tower



Blue Book Music
BMI - 2:37
359
(45-61283)
Produced by
Blue Book
Productions

PROMOTIONAL

NOT FOR SALE

FAYE HARDIN

ONLY THE STRONG CAN SURVIVE

(Bob Morris)

tower



Blue Book Music
BMI - 2:43

359

(45-61284)
Produced by
Blue Book
Productions

PROMOTIONAL

NOT FOR SALE

SEP 2 0

FAYE HARDIN


FANTASY
PROMOTIONAL
NOT FOR SALE
Jondora Mus.
BMI
Time: 4:09
Fantasy 628
(F-2740)
PRODUCED BY:
RAY SHANKLIN
CALEDONIA THE SECOND
(Becoat)
BILLIE JOE BECOAT


FANTASY
PROMOTIONAL
NOT FOR SALE
Jondora Mus.
BMI
Time: 3:15
Fantasy 628
(F-2741)
ARRANGED BY:
ED BOGAS
PRODUCED BY:
RAY SHANKLIN
THE HARP PLAYER
(From a Goethe Poem)
(Becoat)
BILLIE JOE BECOAT



VIGOR RECORDS

Listening Power

• THE NEW YORK SOUND

PROMO COPY/
NOT FOR SALE

VIDJ-1716
(VI-1716-AS)

Double F.
Publ.
Time: 3:30
(ASCAP)

Produced by:
Jimmy Woods
and Joe
Mascaimico
for Mr. Vee
Productions

Executive
Producer:
Jimmy
Woods

TIRED OF WRITING SONGS

(Jimmy Woods)

NAPOLI AND GLASSON

℗ 1974 Vigor Records

DIS. BY PIP RECORDS A DIV. OF PICKWICK INT. INC.



VIGOR RECORDS

Listening Power

THE NEW YORK SOUND

PROMO COPY/
NOT FOR SALE

VIDJ-1716
(VI-1716-BS)

WPN Publ.
Co.,Inc.
Time: 3:05
(ASCAP)

Produced by:
Jimmy Woods
and Bhen
Lanzaroni
for Mr. Vee
Productions

Executive
Producer:
Jimmy
Woods

GOODBYE TRAVELER

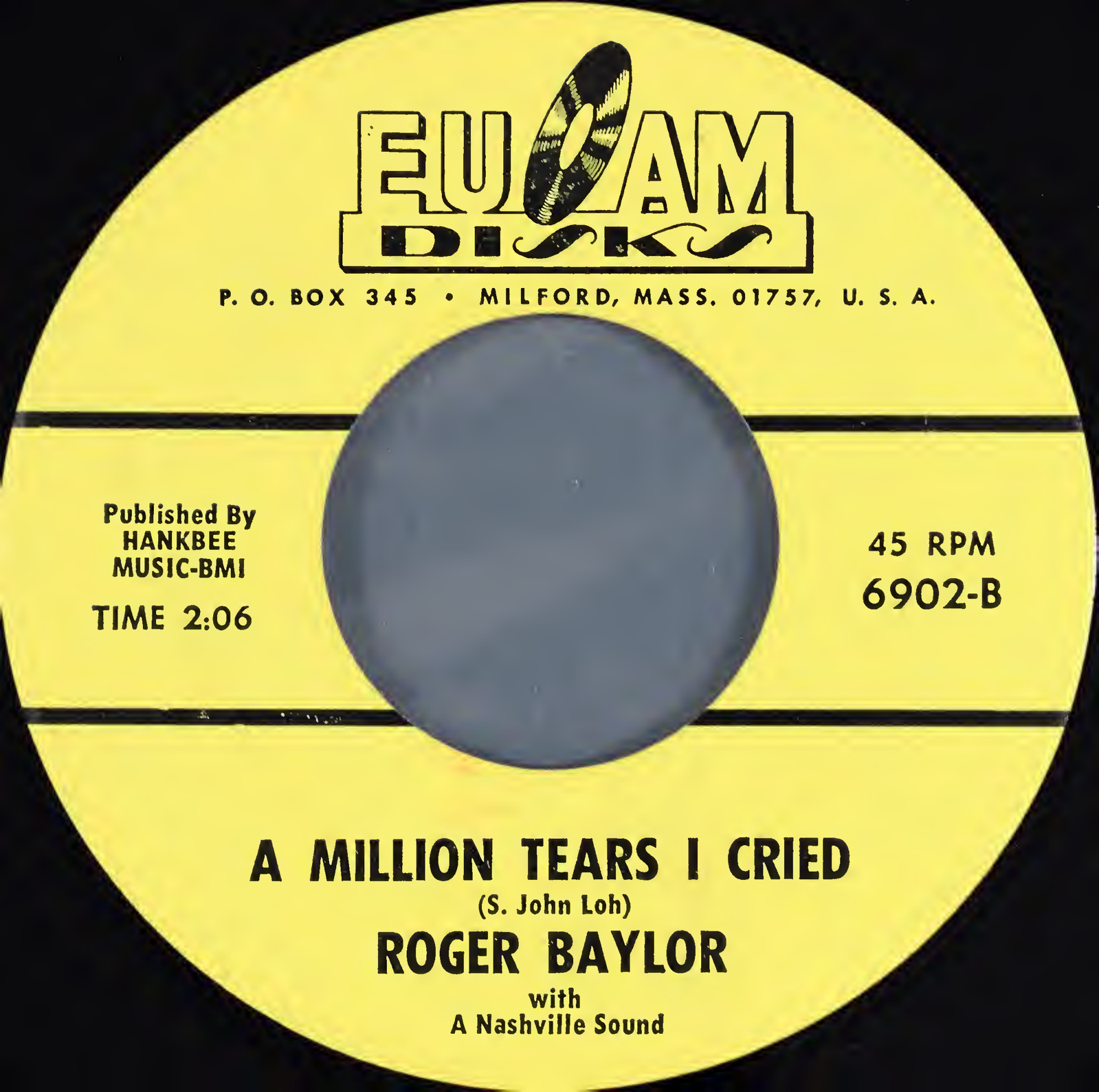
(Bob Allen/Bhen Lanzaroni)

NAPOLI AND GLASSON

℗ 1974 Vigor Records

DIS. BY PIP RECORDS A DIV. OF PICKWICK INT. INC.


EUGAM
DISKS
P. O. BOX 345 • MILFORD, MASS. 01757, U. S. A.
Published By
HANKBEE
MUSIC-BMI
TIME 3:15
45 RPM
6902-A
JAN 7 1970
BCN
GOOD TIMES WILL COME AGAIN
(S. John Loh)
ROGER BAYLOR
with
A Nashville Sound


EUGAM
DISKS
P. O. BOX 345 • MILFORD, MASS. 01757, U. S. A.
Published By
HANKBEE
MUSIC-BMI
TIME 2:06
45 RPM
6902-B
A MILLION TEARS I CRIED
(S. John Loh)
ROGER BAYLOR
with
A Nashville Sound

I WILL TAKE YOU THERE

(Nilsson)

From Otto Preminger's Film "SKIDOO"

NOT FOR SALE

PROMOTIONAL RECORD



Capitol RECORDS

Dunbar Music, Inc. BMI-2:58

Produced by: BOB CULLEN FOR KAPLAN CULLEN ASSOCIATES LTD. UNDER THE SUPERVISION OF ARTIE KORNFELD

PAUL KLEIN

Arranged by Al Gorgoni

P-2364

(45-25233)

THE GARBAGE CAN

(Nilsson)

From Otto Preminger's Film "SKIDOO"

NOT FOR SALE

PROMOTIONAL RECORD



Capitol RECORDS
REG U.S. PAT. OFF.

Dunbar Music, Inc.
BMI-1:55
Produced by:
BOB CULLEN
FOR KAPLAN
CULLEN
ASSOCIATES
LTD.
UNDER THE
SUPERVISION
OF ARTIE
KORNFELD

PAUL KLEIN

Arranged by Al Gorgoni

P-2364

(45-25234)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30132
45-L 9611
3:05
Instrumental
Criterion Music Corp.
Time: 3:05-AS
WALK TO THE BULL RING
(Leon Pober)
SONNY BURKE
AND HIS ORCHESTRA


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-30132
45-L 9613
2:09
Instrumental
Featuring
Muzzy Marcellino
Empress Music, Inc.
Time: 2:09-AS
SIXTH FINGER TUNE
(Charles Strouse)
SONNY BURKE
AND HIS ORCHESTRA


EYES
(A. Bernstein-V. Millrose)
STEREO
NOT
FOR SALE
Three
Bridges
Music Corp.
ASCAP
Intro.—:10
Total—3:25
P-3037
(S45-27664)
A MILLROSE-
BERNSTEIN
PRODUCT
Capitol™
Arranged &
Conducted by
Ronald
Frangipane
PROMOTIONAL
RECORD
ARTHUR
WILLIAMSON
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG.
U.S. PAT. NO. 2,631,6

COME ON, COME ON

(A. Bernstein-V. Millrose)

STEREO

NOT FOR SALE

MBP Music/
Chappell &
Co., Inc.
ASCAP

Intro.—:01
Total—3:28

P-3037

(S45-27662)

A MILLROSE-
BERNSTEIN
PRODUCTION

Capitol™

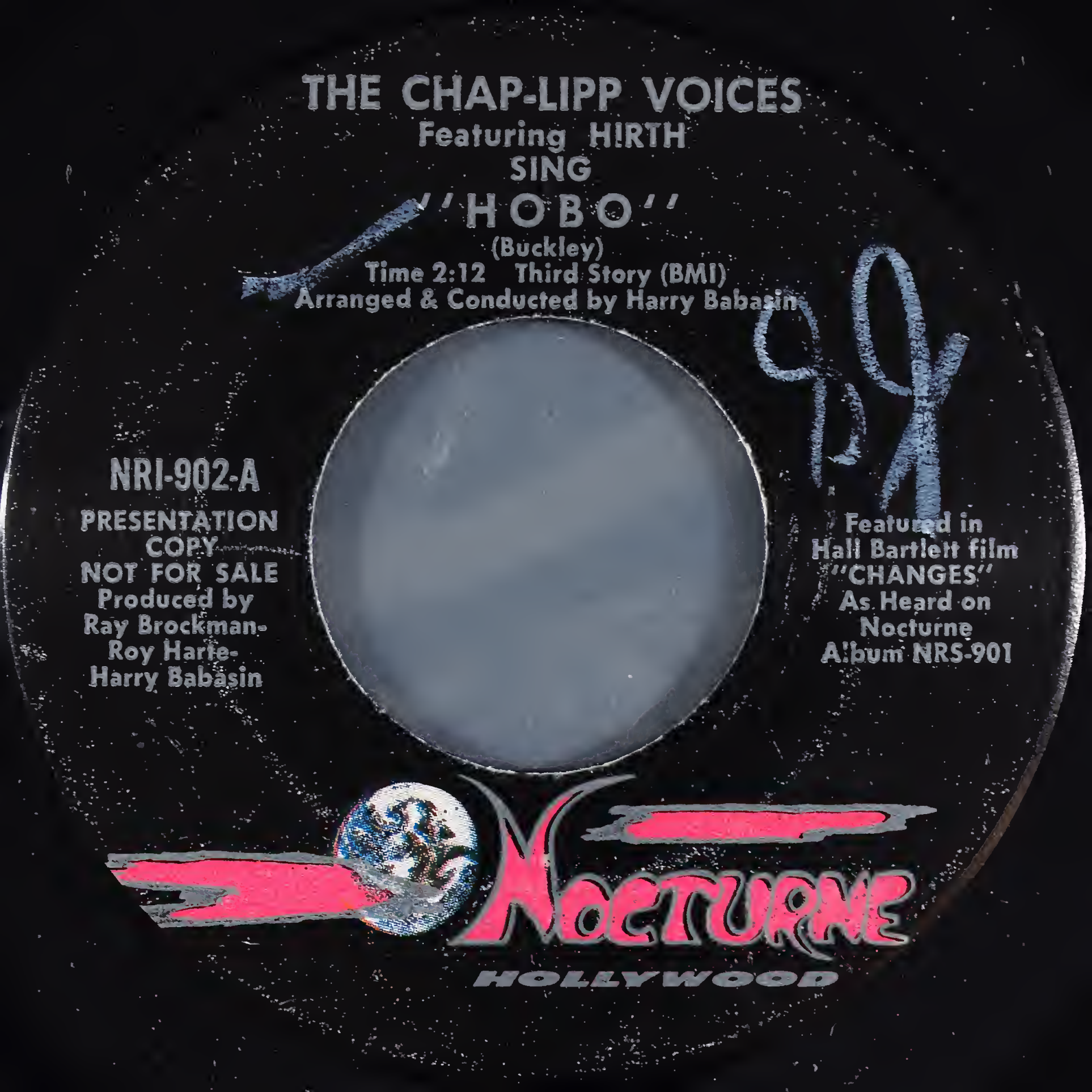
Arranged &
Conducted by
Ronald
Frangipane

PROMOTIONAL
RECORD

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ®

Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

ARTHUR WILLIAMSON


THE CHAP-LIPP VOICES
Featuring HIRTH
SING
"HOBO"
(Buckley)
Time 2:12 Third Story (BMI)
Arranged & Conducted by Harry Babasin
NRI-902-A
PRESENTATION
COPY
NOT FOR SALE
Produced by
Ray Brockman-
Roy Harte-
Harry Babasin
Featured in
Hall Bartlett film
"CHANGES"
As Heard on
Nocturne
Album NRS-901
NOCTURNE
HOLLYWOOD

THE CHAP-LIPP VOICES
SING
"EXPECTING TO FLY"
(Young)
Time 2:42 Ten East/Springalo/Cotillion (BMI)
Arranged & Conducted by Harry Babasin

NRI-902-B

PRESENTATION
COPY
NOT FOR SALE
Produced by
Ray Brockman-
Roy Harte-
Harry Babasin

Featured in
Hall Bartlett film
"CHANGES"
As Heard on
Nocturne
Album NRS-901



NOCTURNE
HOLLYWOOD

ovation
RECORDS INC.



Don Tweedy
Music Co.
ASCAP
Time 5:06
Produced by
Don Tweedy

Side 1
OV-14-1014

HEC 2-26-71

NOT FOR
SALE

D. J. COPY

UNCLE BOB WHITE

(Dana Paul)

RICH MOUNTAIN TOWER

Marca Reg. Ovation Records, Inc., Mfg. in U.S.A.

ovation
RECORDS INC.



Don Tweedy
Music Co.
ASCAP
Time 3:47
Produced by
Don Tweedy

Side 2
OV-14-1014

D. J. COPY

NOT FOR
SALE

THANK YOU, MAGGIE

(Dana Paul)

RICH MOUNTAIN TOWER

Marca Reg. Ovation Records, Inc., Mfg. in U.S.A.


CHRISTIAN
RECORDS
P. O. Box 754, Cleveland, Tenn.
45 R.P.M.
Record No. 112
SO: 357
DEEP WATERS
H. Richard Hall
with
DON - DAVID—JOHN—SUE

CHRISTIAN
RECORDS

P. O. Box 754, Cleveland, Tenn.

45 R.P.M.

Record No. 112
SO: 358

SAILING HOME
(Hall)

H. Richard Hall

with

DON—DAVID—JOHN—SUE


GP RECORDS
FANTASTICO
(John Jordan)
SIDE 1
Publisher:
Glenn Regan
Music
Time: 2:22
GP - 506A
Produced by
Ben Arrigo
& John Jordan
(STEREO)
STAN WIEST
PIANO & ORCH.
Arr. & Cond. by Dinney Dinofer
A Glenn Production
157 W. 57th Street, NYC


GP RECORDS
POPCORN
(John Jordan)
SIDE 2
Publisher:
Glenn Regan
Music
Time: 1:35
GP - 506B
Produced by
Ben Arrigo
& John Jordan
(STEREO)
STAN WIEST
& TRIO
Arr. & Cond. by Dinney Dinofer
A Glenn Production
157 W. 57th Street, NYC


Detroit
MOTOWN®
42286 0422-7
SIDE A
45 RPM
Vanderpool Publishing/
Aynaw Publishing/
Shawn Patrick Publishing/
Stone Music Corporation/
Bob & Tom Music/
Bitter Jinx Music (BMI)
Executive Producers:
Jimmy Bussey & Boyz II Men
A&R Direction: Joe Shanks
MFD. AND MKTD. BY MOTOWN RECORD CO. L.P. LOS ANGELES, CA 90028-U.S.A.
0 42286-0422-7 5


Detroit
MOTOWN®
42286042?-7
SIDE B
45 RPM
© 1994 Sony Songs Inc./
ECAF Music (BMI)
Executive Producers:
Jheryl Busby & Boyz II Men
A&R Direction: Vita Sparks
LP Version appears on
the BOYZ II MEN "II"
CD and Cassette
0 42286-0422-7 5
MFD. AND MKTD. BY MOTOWN RECORD CO., L.P. LOS ANGELES, CA 90028-U.S.A.


KING
45-K10322
(Lewis-ASCAP)
2:21
45-5477
Instrumental
HIGH
FIDELITY
JERSEY BOUNCE
(Bradshaw-Plater-Johnson-Feyne-Bruce)
EARL BOSTIC


KING
45-K10135
(Broadcast Music
-BMI)
2:28
45-5477
Instrumental
HIGH
FIDELITY
BECAUSE OF YOU
(Hammerstein-Wilkinson)
EARL BOSTIC


EARTH
Unart Music Corp. - BMI, Peanut Butter Publishing - Inc. - BMI
E-106
EA 1064
Time: 3:45
Produced by Jeff Barry
PROMOTIONAL NOT FOR SALE
HEIDI
(J. Barry - J. Levine - B. Bloom - K. Resnick)
BOBBY BLOOM

TOP TEN



Buck Horn Mus.
B M I
Kristofferson

TT45 S7001-1
Vocal
3:20

"JODY AND THE KID"

RAY MALUS

Produced by: Bill Silva
Arr. & Cond. by: Ernie Freeman



Diogenes Mus.
ASCAP
E. Freeman
B. Stafford

TT45 S7001-2
Vocal
2:57

ROC 10-15-1

"MORE OF YOU"

RAY MALUS

Produced by: Bill Silva
Arr. & Cond. by: Ernie Freeman



Russell-Cason
Music
ASCAP
9227-BW

90,031
Time: 2:33
PROMOTION COPY

JAN 30 1970

"BETTER HOMES AND GARDENS"
(Bobby Russell)
BOBBY RUSSELL
Produced by Buzz Cason & Doug Gilmore
for Russell-Cason Productions

DISTRIBUTED BY AMY-MALA RECORDS N.Y.C.



Walt Disney
Music Co.
Russell-Cason
Music
ASCAP
9228-BW

90,031

Time: 2:50

PROMOTION COPY

"SUMMER SWEET"
(Bobby Russell)
(from the Walt Disney Production "Rascal")

BOBBY RUSSELL

Produced by Buzz Cason & Bobby Russell
for Russell-Cason Productions

DISTRIBUTED BY AMY-MALA-BELL RECORDS

CAN

"GOT TO GET A MESSAGE TO YOU"

(Melouney, Parkinson, Dick, Toi))

RADIO STATION COPY
NOT FOR SALE

PLUG SIDE



NHC 5-12-71

K-2120

Leeds Music/Tro
Andover Music
ASCAP

2:51

FANNY ADAMS

K-12642

FROM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.

"THEY'RE ALL LOSERS, HONEY"

(Melouney, Parkinson, Dick, Toi))

RADIO STATION COPY
NOT FOR SALE

kapp RECORDS



K-2120

Leeds Music/Tro
Andover Music
ASCAP

2:53

FANNY ADAMS

K-12658

FROM Kapp Records, a division of MCA Inc., MFR'D by Kapp Records, N.Y.


TIN PAN ALLEY
RECORDS
Trade Mark Reg.
U.S. PAT. OFF.
JUKE BOX ALLEY
(ASCAP)
TPA 30-458A
TIME 1:57
T-69
THE BALLOON PARADE
(Howard W. Ballou) – HTFO
BILLY GREY
TIN PAN ALLEY, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019


TIN PAN ALLEY
RECORDS
Trade Mark Reg.
U.S. PAT. OFF.
JUKE BOX ALLEY
(ASCAP)
TPA 30-458B
TIME 2:09
THE DRUG ADDICTS LITANY
(Donna Kenny)
BILLY GREY
TIN PAN ALLEY, INC. 1650 BROADWAY, NEW YORK, N.Y. 10019

COLPIX



Marigold Music
Co. Inc.,- BMI
Time: 2:49

CP 638
N9OW 1571

NOT FOR SALE

THE SOUND OF THE HAMMER

(Blakeney-Tasso)

VICKI TASSO

PRODUCED BY DON COSTA
PRODUCTIONS, INC.

© COLPIX RECORDS • A DIVISION OF COLUMBIA PICTURES CORPORATION • NEW YORK, N.Y. MADE IN U.S.A.

COLPIX



Jeffrey Music
Co., Inc.
Bing Music Co.
Inc.,-ASCAP
Time: 2:28

CP 638
N9OW 1570

NOT FOR SALE

FOOLISH ME
(Rhodes-Saffer)

VICKI TASSO

PRODUCED BY DON COSTA
PRODUCTIONS, INC.

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Fraternity
FRATERNITY RECORDS CINCINNATI OHIO
F-838
Criterion Music
Corp. ASCAP
2:26
High Fidelity
K8OW-3624
NOT FOR SALE
DISC JOCKEY
COPY
EDUCATED ROCK AND ROLL
(Hansen-Applebaum-Williams)
BILL PARSONS
With the All American Boy's
Orch. and Chorus

Fraternity

FRATERNITY RECORDS CINCINNATI OHIO

F-838
Gil Music
Corp. BMI
2:44

High Fidelity
K8OW-3625
NOT FOR SALE

DISC JOCKEY
COPY

CAREFREE WANDERER

(Shirley Wolfe-Sy Soloway)

BILL PARSONS
With the All American Boy's
Orch. and Chorus

TIME
RECORDS INC.

ADMONT MUSIC
(ASCAP)
TIME: 2:06
45 RPM

PROMOTION
COPY



VOCAL
RECORD NO.
1022
L9OW-0242

FLA-J

NOT FOR SALE

DREAM TIME

(H. Epstein-T. Philips)

TERRY PHILIPS

TIME
RECORDS INC.



WESTBURY
MUSIC CO.
(BMI)
TIME: 2:04
45 RPM

PROMOTION
COPY

VOCAL
RECORD NO.
1022
L9OW-0243

NOT FOR SALE

GIVE ME BACK

(P. Tietelbaum)

TERRY PHILIPS

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



Vicki Music, Inc.
(BMI)
Time 2:52

45-3133
BG-1333

RADIO STATION
COPY

LAURA LEE

(R. Shorter - L. Lehmberg)

RICK & LANCE

An Embee Production

BIGTOP RECORDS, INC., NEW YORK 19, N. Y.

BIGTOP

RECORDS, INC.
Reg. U. S. Pat. Off.



Vicki Music, Inc.
(BMI)
Time 2:21

45-3133
BG-1334

RADIO STATION
COPY

THEY HANGED A CERTAIN MAN

(Rick Shorter)

RICK & LANCE

An Embee Production

BIGTOP RECORDS, INC., NEW YORK 19, N.Y.


TIN PAN ALLEY
RECORDS
Trade Mark Reg
U.S. PAT. OFF.
JUKE BOX ALLEY
ASCAP
TPA 52-544A
TIME 2:26
FLAT, FLAT POCKETS
(Rene Andre Burt)
MIKE THOMAS
TIN PAN ALLEY, INC.
Lake Grove, New York 11755


TIN PAN ALLEY
RECORDS
Trade Mark Reg.
U.S. PAT OFF
JUKE BOX ALLEY
ASCAP
TPA 52-544B
TIME 4:20
YOU BRING THE SUNSHINE
(Johnston-O'Guinn)
MIKE THOMAS
TIN PAN ALLEY, INC.
Lake Grove, New York 11755

M-G-M

SPECIAL DISC JOCKEY RECORD



45 R.P.M.

Shapiro Bernstein
(ASCAP) 1:50

NOT FOR SALE

FLA-J

K12897
60-XY-657

MADAGASCAR

(Garson)

MORT GARSON

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

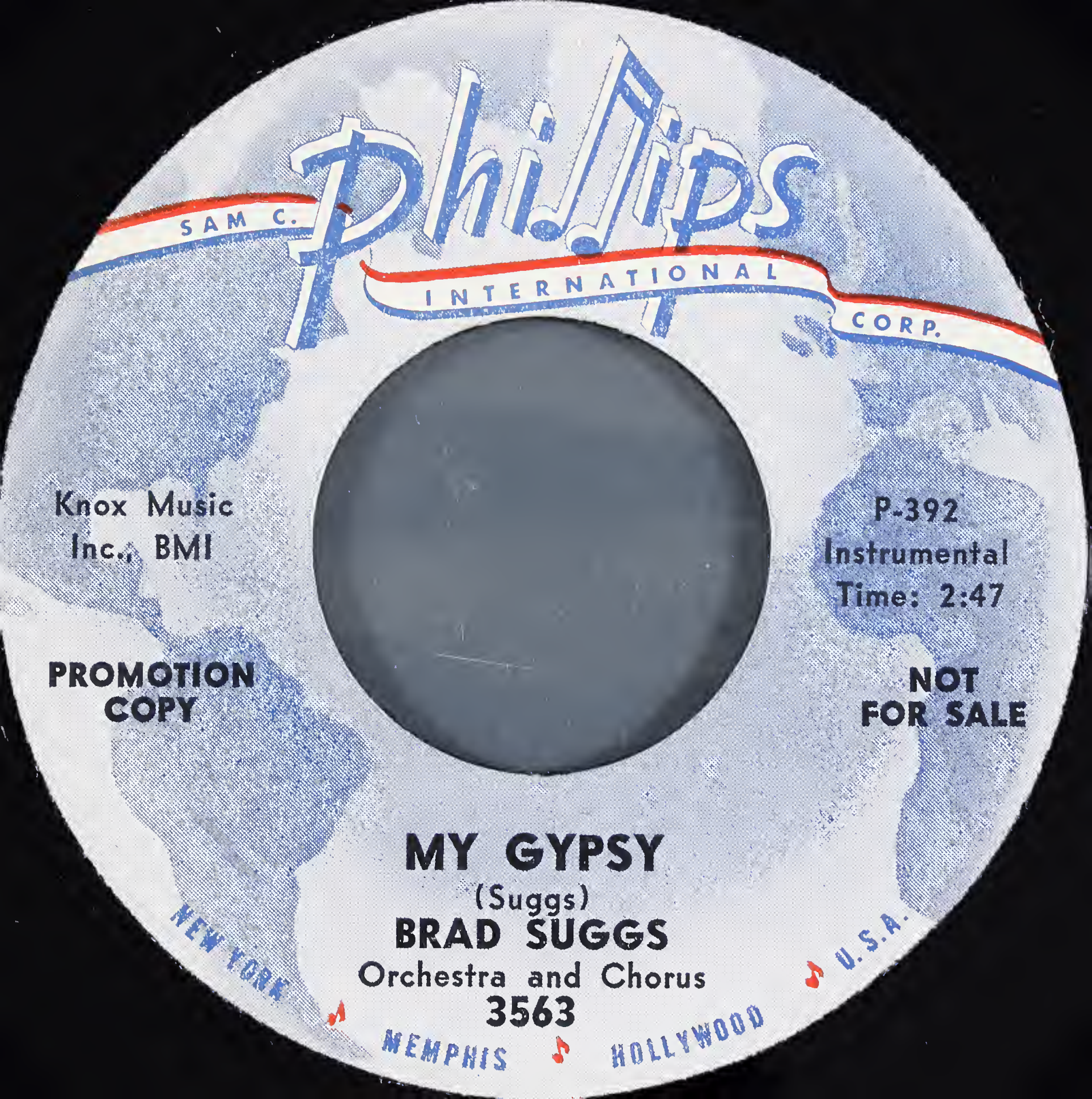
Shapiro Bernstein
(ASCAP) 1:59

K12897
60-XY-658

SHOO BIRD
(Garson)

MORT GARSON

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


SAM C.
Phillips
INTERNATIONAL
CORP.
Knox Music
Inc., BMI
P-392
Instrumental
Time: 2:47
PROMOTION
COPY
NOT
FOR SALE
MY GYPSY
(Suggs)
BRAD SUGGS
Orchestra and Chorus
3563
NEW YORK
MEMPHIS
HOLLYWOOD
U.S.A.


SAM C.
Phi Lips
INTERNATIONAL
CORP.
Hi Lo Music
Inc., BMI
P-393
Vocal
Time: 2:10
PROMOTION
COPY
NOT
FOR SALE
FLA-3
SAM'S TUNE
(Suggs)
BRAD SUGGS
Orchestra and Chorus
3563
NEW YORK
MEMPHIS
HOLLYWOOD
U.S.A.

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Promotion
Record
NOT FOR SALE

Special Disk
Jockey Record
Not For Sale

WHC-FM
9-15-71



BNP Music
ASCAP
3:53

PK 1003
(70-L-1768)

TILL LOVE TOUCHES YOUR LIFE

(Ortolani-Hamilton)

From Sound Track of Four-Star Motion Pic. "Madron"

Sung by JAN DALEY

Prod. by Alfred Perry

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

Special Promotion
Record
NOT FOR SALE

QUAD RECORDS
A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



BNP Music
ASCAP
3:49

PK 1003
(70-L-1765)

TILL LOVE TOUCHES YOUR LIFE

(Ortolani)

From Sound Track of Four-Star Motion Pic. "Madron"

RIZ ORTOLANI AND HIS ORCH.

Prod. by Alfred Perry

MANUFACTURED BY MGM RECORD CORPORATION, CULVER CITY, CALIF. 90230

BLUESWAY
...IS WHERE IT'S AT!
abc RECORDS

FEB 14 1970

Pequod Music/
E.P.I. Music
(ASCAP)

(45-70137)

PROMOTIONAL
COPY
NOT FOR SALE



45-BL-61034

Time: 2:32
Arranged by
Don McGinnis

NHC-FM

4-15-71

16

TIME TO GET IT TOGETHER

Taken from the LP BLS-6043 "Country Coalition"
(S. Roberds)

COUNTRY COALITION

Produced by Bob Todd and Enith
International Productions

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA

BLUESWAY
...IS WHERE IT'S AT!
abc RECORDS

Pamco Music
(BMI)

(45-70138)

PROMOTIONAL
COPY
NOT FOR SALE



45-BL-61034

Time: 2:55
Arranged by
Don McGinnis

PER 14 1970

HOW DO I LOVE YOU

Taken from the LP BLS-6043 "Country Coalition"
(D. McGinnis - K. Loggins)

COUNTRY COALITION

Produced by Bob Todd and Enith
International Productions

A PRODUCT OF ABC RECORDS INC., NEW YORK, N.Y. 10019 • MADE IN USA


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-31137
(109,389)
(2:10)
Vocal With
Instrumental
Accompaniment
Champion Music
Corp. (BMI)
BOLL WEEVIL
(Arr: & Adapted By Harold Gay)
THE GAYS


MARCA REGISTRADA • MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
RECORD NO.
9-31137
(109,388)*
(2:48)
Vocal With
Instrumental
Accompaniment
Shapiro, Bernstein &
Co., Inc. (AS)
WHEN IT'S LAMPLIGHTIN'
TIME IN THE VALLEY
(Joe Lyons-Sam C. Hart-The Vagabonds)
THE GAYS

Numismatist.

Records

GSS 214 A
Time 4:14



Produced by:
Brian MacDonald

TELSTAR 80

(Campbell-Connolly)
Arr. by: Bill Gaston

BLUE HORIZON

Numismatist Records - Subsidiary of Blue Horizon Prod. 341 Broad St., Manchester, Ct. 06040 U.S.A. All Applicable laws apply

Numismatist

Records



CSS 214 B
Time 3:41

Produced by:
Brian MacDonald

HER NAME WAS LISA
(L. Ross)
BLUE HORIZON

Numismatist Records - Subsidiary of Blue Horizon Prod. 341 Broad St., Manchester, Ct. 06040 U.S.A. All Applicable laws apply

ROCK-DOC RECORDS

Side A
Time: 3:59
℗© 1983
Sealpoint BMI
All Rights
Reserved



DISH A
Produced by:
Davey Johnstone
Executive
Producer:
Paul M. Haidak

RACE WITH THE MOON

(Dorothy Rickus)

DISH

ROCK-DOC Records 510 North St. Pittsfield MA 01201

ROCK-DOC
RECORDS

Side B
Time: 3:05
℗© 1983
Sealpoint BMI
All Rights
Reserved



DISH B
Produced by:
Davey Johnstone
Engineer:
Jon Gass

TEMPTATION VACATION
(Dorothy Rickus)
DISH

ROCK-DOC Records 510 North St. Pittsfield MA 01201

impulse!

abc RECORDS

Outside Music
(BMI)
(45-91029)

45-276

Time: 2:51
Producer:
Ed Michel

PROMOTIONAL COPY

NOT FOR SALE



MAY 12 1970

SEE YOU LATER

(Joseph "Flip" Nunez)

DAVE MACKAY & VICKY HAMILTON

From Impulse Album #AS-9184

A Product of ABC Records, Inc. New York, N.Y. 10019 • Made in USA

impulse!

abc RECORDS

Rockliffe Music
(BMI)
(45-91024)

45-276

Time: 3:00
Producer:
Ed Michel

PROMOTIONAL COPY

NOT FOR SALE

SAMBA FOR VICKY

(Dave Mackay)

DAVE MACKAY & VICKY HAMILTON

From Impulse Album #AS-9184

A Product of ABC Records, Inc. i! New York, N.Y. 10019 • Made in USA


STORMY FOREST
STORMY FOREST
SPECIAL
DISC JOCKEY
RECORD
Topanga Music
ASCAP
3:30
Arr. and Cond. by
Bill Shepherd
NOT
FOR
SALE
ST 654
(106,555)
CAS
1-14-71
CIRCLES OF LOVE
(Kathy Smith)
KATHY SMITH
Prod. by Mark Roth for
Stormy Forest Prod., Inc.
Stormy Forest Records – Distributed by MGM Records – A Division of Metro-Goldwyn-Mayer Inc. – Made in U.S.A.


STORMY FOREST
STORMY FOREST
SPECIAL
DISC JOCKEY
RECORD
NOT
FOR
SALE
Topanga Music
ASCAP
2:25
ST 654
(106,526)
Arr. and Cond. by
Bill Shepherd
TOPANGA
(Kathy Smith)
KATHY SMITH
Prod. by Mark Roth for
Stormy Forest Prod., Inc.
Stormy Forest Records – Distributed by MGM Records – A Division of Metro-Goldwyn-Mayer Inc. – Made in U.S.A.

KAY

(M. Ballew-L. Parks)

PROMOTION

NOT FOR SALE

PE 211
(50079)



PENTAGRAM
MONO

Dimension Music
BMI

3:37

Intro: :15

RED, WILDER, BLUE

Produced by Al Schmitt for
Schmitt-Douglas Productions
From the Red, Wilder, Blue
Album PE 10007

DISTRIBUTED BY VIVA RECORDS THROUGH WARNER BROS. RECORDS, INC.

KAY

(M. Ballew-L. Parks)

PROMOTION NOT FOR SALE

PE 211
(50079)S



LEE 1-25-72

PENTAGRAM
STEREO

Dimension Music
BMI

3:37

Intro: :15

RED, WILDER, BLUE

Produced by Al Schmitt for
Schmitt-Douglas Productions
From the Red, Wilder, Blue
Album PE 10007

DISTRIBUTED BY VIVA RECORDS THROUGH WARNER BROS. RECORDS, INC.

date

RADIO
STATION
COPY

45 RPM
2-1668
JZSP 152933
2:30

Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)

HAL
MAR 2 8 1970

THANKS

-B. Martin - P. Coulter-

J. VINCENT EDWARDS

Arranged by Phil Coulter
Produced by Martin-Coulter

℗ "DATE" MARCA REG. MADE IN U.S.A.

date

RADIO
STATION
COPY



45 RPM
2-1668
JZSP 152934
3:14

Publisher:
Screen Gems-
Columbia
Music, Inc.
(BMI)

DO IT ALL OVER AGAIN

-J Naughton-

J. VINCENT EDWARDS

Arranged by Nicky Welsh
Produced by Dermot Harris for
Limbridge Productions

℗ "DATE" MARCA REG MADE IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY

KIRK HANSARD



4-44122

JZSP 118369

2:56

Publisher:
East Star and
Francis and
Marvin Music
(BMI)

BAD DAD FROM BAGDAD

-J. Fagan-

Produced by Don Law
& Frank Jones

® "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



KIRK HANSARD

4-44122
JZSP 118370
2:53
Publisher:
Bettyejean Music
(BMI)

MAY 2, 1967

THAT'S NOT WHAT HE'S GOT ON HIS MIND

-E. Miller-
Produced by Don Law
& Frank Jones

℗ "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

Dial®



D-1005
1-49127
Tree
Publishing
Co., Inc.
(BMI)
Intro. :22
3:23

Produced by
Jimmy Stewart
and Doug
Ashdown for
Sweet Peach
Productions
Pty. Ltd.

✱✱ SHE'S LEAVIN' ✱✱

(BONNIE PLEASE DON'T GO)

(K. Johnson)

KEVIN JOHNSON

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.

Diad®

D-1005
1-49128
Tree
Publishing
Co., Inc.
(BMI) 3:43



Produced by
Jimmy Stewart
and Doug
Ashdown for
Sweet Peach
Productions
Pty. Ltd.

SUNDAY MORNIN'S ROSES

(K. Johnson)

KEVIN JOHNSON

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC

SOUND CITY RECORDS®

TaTa Grande
Pub. BMI
Time: 2:15
45 RPM



Sound City
Production
#2275-A
(PRP-30361)

GOOD-BYE, GOOD LUCK, YOUR WIFE

(Janet Rose Williams)

JANET ROSE

Box 416, Bailey, N. C.

SOUND CITY RECORDS®

Blue Book
Music BMI
Time: 2:12
45 RPM

EVA 1-24-72

Sound City
Production
#2275-B
(PRP-30362)

OKIE FROM MUSKOGEE

(Janet Rose Williams)

JANET ROSE

JUL 2 1971

Box 416, Bailey, N. C.

ASYLUM RECORDS

VOCAL
AS-25918 SP
Produced by
Graham Nash
From Asylum
LP 5066
MONO



AS-11015
Pub., Good
Friends Music,
Benchmark
Music,
ASCAP
Time: 2:49

OUTLAW MAN
(David Blue)
DAVID BLUE
(WITH GRAHAM NASH AND DAVE MASON)

℗ 1973 Asylum

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


ASYLUM RECORDS
VOCAL
ST-AS-25918 SP
Produced by
Graham Nash
From Asylum
LP 5066
STEREO
AS-11015
Pub., Good
Friends Music,
Benchmark
Music,
ASCAP
Time: 2:49
OUTLAW MAN
(David Blue)
DAVID BLUE
(WITH GRAHAM NASH AND
DAVE MASON)
℗ 1973 Asylum
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


100 WEST 42nd ST. • NEW YORK 36, N.Y.
CHOICE
RECORDS, INC.
SAMPLE COPY
NOT FOR SALE
UNBREAKABLE
45 R.P.M.
RECORD NO.
5601
CH-1001
Lynn Music
BMI
Time 2:38
WANDERING LOVE
(Smith-Haas)
MARGIE MARTIN
With Instrumental Accompaniment


100 WEST 42nd ST. • NEW YORK 36, N.Y.
CHOICE
RECORDS, INC.
SAMPLE COPY
NOT FOR SALE
UNBREAKABLE
45 R.P.M.
RECORD NO.
5601
CH-1002
Lynn Music
BMI
Time 2:17
STAY AWAY
(Martin-Hicks)
MARGIE MARTIN
With Instrumental Accompaniment

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019



Many Thanks, JERRY LEWIN
BOURNE CO.

STEREO

M-1044

BOURNE CO.
(ASCAP)
TIME: 3:53

FROM THEIR
MURBO ALBUM
MCS-6017

WHATEVER HAPPENED TO WHAT'S HIS NAME?

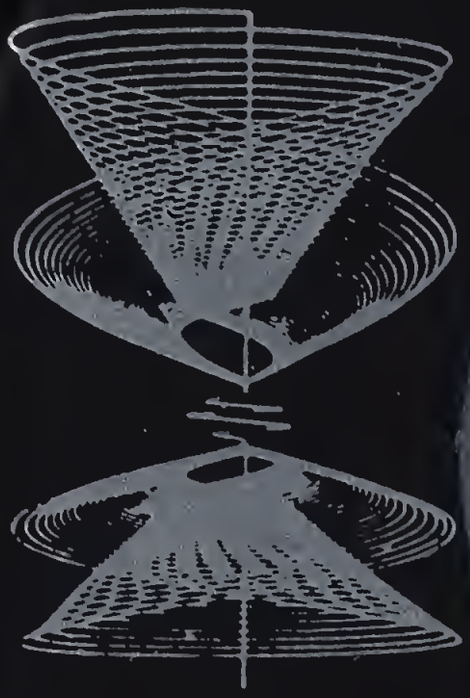
(Floyd E. Werle)

THE NOW FAITH

Z4KS-0993

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019



STEREO

M-1044

BOURNE CO.
(ASCAP)
TIME: 2:20

FROM THEIR
MURBO ALBUM
MCS-6017

IMMORTAL, INVISIBLE

(Walter Smith/Floyd E. Werle)

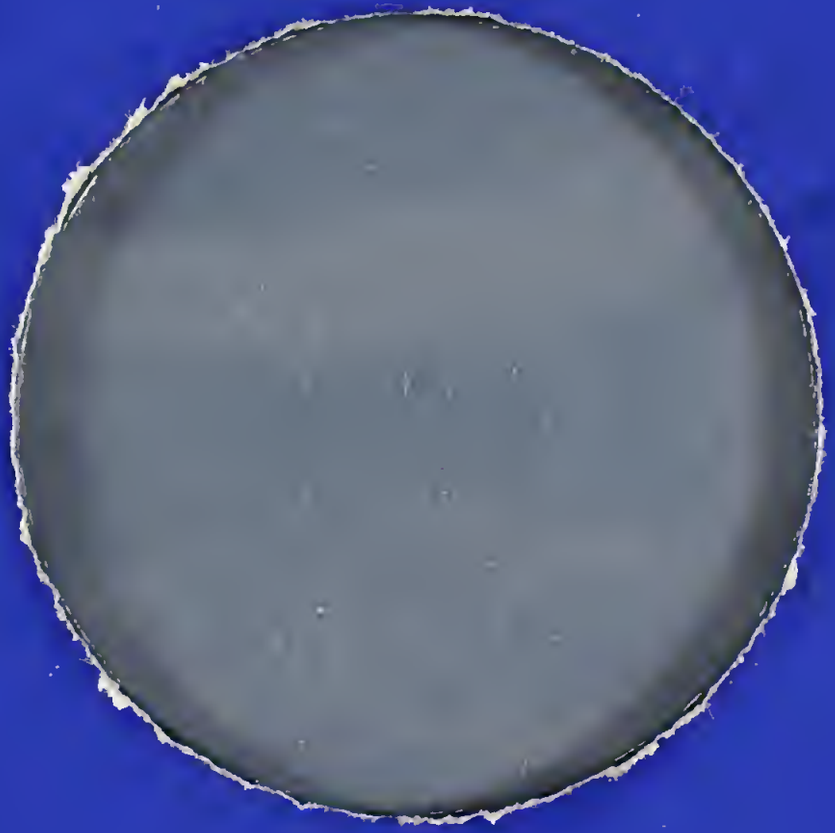
THE NOW FAITH

Z4KS-0994

Bennett

Enterprise Recording Co., Inc
105 Wood Ave., Bpt., Ct.

45 rpm
Stereo
Arranged and
Produced by
S. DeBenedetto



Higher Music
(ASCAP)

Time 3:28

What a Wonderful Thing We Have

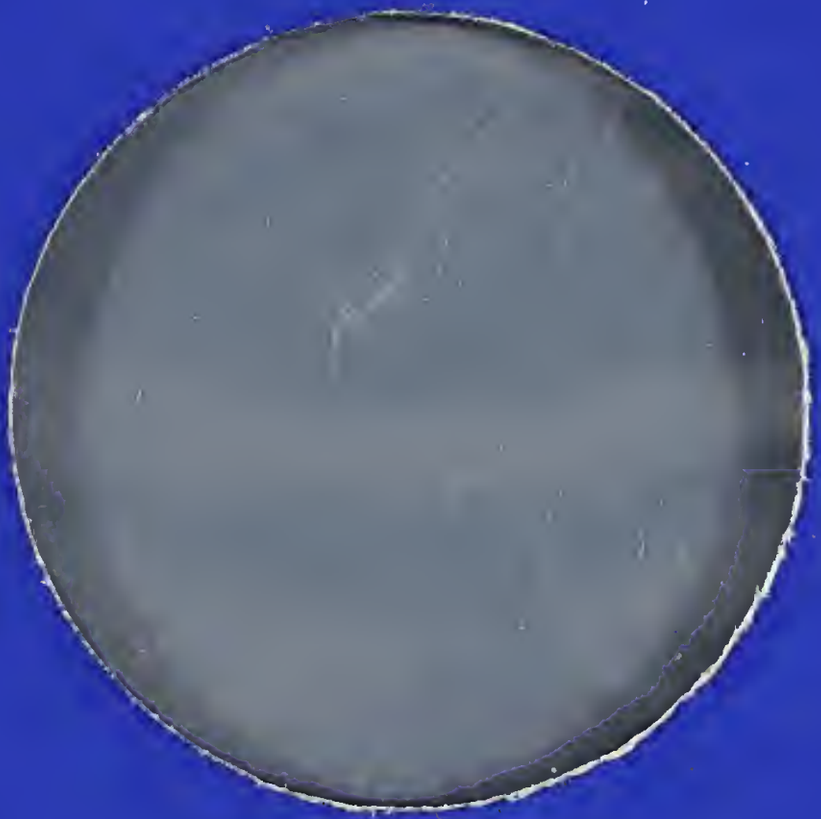
(M Grebb & H Brook)

VINCENT CONTI

Bennett

Enterprise Recording Co., Inc.
105 Wood Ave., Bpt., Ct.

45 rpm
Stereo
Arranged and
Produced by
S. DeBenedetto



Higher Music
(ASCAP)

Time 3 28

What a Wonderful Thing We Have

(M. Grebb & H. Brook)

VINCENT CONTI

MAMA'S HUNGRY EYES

(Merle Haggard)
Blue Book Music - BMI

PROMOTIONAL COPY

NOT FOR SALE



3:20
(:08 Intro Time)

56142-S

LB-2776-S
Produced by:
Dave Pell

STEREO

HENRY SHED

Strings and Horns Arranged by
Julian Lee

LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA


MRS. ROBINSON
(Paul Simon)
Charing Cross Music - BMI
PROMOTIONAL COPY
LIBERTY
2:55
(:01 Intro Time)
56142-S
LB-2777-S
Produced by:
Dave Pell
STEREO
NOT FOR SALE
HENRY SHED
Strings and Horns Arranged by
Julian Lee
LIBERTY / UA, INC., LOS ANGELES, CALIFORNIA

DAY TO REMEMBER

(J. Slater)

JANUS RECORDS



J-105
Mainstay Music Inc.
BMI
3:05

PROMOTION COPY
NOT FOR SALE

APR 1 2 1970
ICH

NATURAL BIRTH

Produced & Arranged by
Ray Singer and Simon Napier-Bell
A ROCKING HORSE PRODUCTION
J-1007

1700 BROADWAY, NEW YORK, N.Y. 10019

JANUS

RECORDS

LIFE IS WHAT YOU MAKE IT

(Rock Horse)



J-105

Equant Music Co., Inc.
BMI
2:28

PROMOTION COPY
NOT FOR SALE

NATURAL BIRTH

Produced & Arranged by
Ray Singer and Simon Napier-Bell
A ROCKING HORSE PRODUCTION
J-1005

1700 BROADWAY, NEW YORK, N.Y. 10019

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—HIS MASTER'S VOICE—RED SEAL • REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR

1140

RECORD PREVUE

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Johnstone Music
~~BMI~~
F2-PW-5163
ASCAP

NOT FOR SALE
47-6207
"NEW ORTHOPHONIC"
HIGH FIDELITY

EVA 1-7591

I LOVE YOU - Part No. 1

(Tom Johnstone)

ALICE CAVELL
with Orchestral Accompaniment

Time: 3:12

RCA VICTOR

1140

RECORD PREVUE

RCA VICTOR—RCA MONOGRAM—DOG & PHONOGRAPH—HIS MASTER'S VOICE—RED SEAL—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Johnstone Music

BMI

F2-PW-5164

ASCAP

NOT FOR SALE

47-6207

"NEW ORTHOPHONIC"
HIGH FIDELITY

I LOVE YOU - Part No. 2

(Tom Johnstone)

ALICE CAVELL

with Orchestral Accompaniment

Time: 2:38

M-G-M

SPECIAL DISC JOCKEY RECORD

4562



NOT FOR SALE

45 R.P.M.

Buxton Hill
Music Corp.
(ASCAP) 2:44

K12564
57-XY-593

CA, C'EST L'AMOUR

(From M-G-M Film "Les Girls")

JOLIE HUNTER

Orchestra Conducted by
LeRoy Holmes
Comp.—Porter

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

M-G-M

SPECIAL DISC JOCKEY REC

4562



NOT FOR SALE

45 R.P.M.

Chappell & Co.
(ASCAP) 2:25

K12564
57-XY-594

BLESSINGS

(From Musical Prod. "Seventh Heaven")

JOLIE HUNTER

Orchestra Conducted by
LeRoy Holmes
Comps.—Young-Unger

M-G-M RECORDS—A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.


LONDON
Al Gallico
Music Corp.
BMI
CL 7841
Time: 3:05
Promotional
Copy
Not For Sale
45-147
A Hansa
Recording
Production
RIDIN' A RAINBOW
(J. Heider-F. Jay)
DAISY CLAN


AVALANCHE
COMPATIBLE
STEREO
AVRS-36002
(AVRS-7967)
Time: 2:17
(:08
Intro Time)
NOT FOR SALE
Barnegat
Music Corp.
BMI
PLUG
SIDE
BUCARAMANGA
(A. Serrano Calberon - A. Sainz Amoros - T. Luz)
LOS PEKENIKES
Produced by: Rafael Trabucchelli
A Hispavox Production
PROUD PRODUCTIONS, INC., A TRANSAMERICA CORPORATION, NEW YORK, NEW YORK 10019, MADE IN U.S.A.


AVALANCHE
COMPATIBLE
STEREO
AVRS-36002
(AVRS-7968)
Time: 2:50
(:13
Intro Time)
NOT FOR SALE
Barnegat
Music Corp.
BMI
ALADINO
(I. Martin Sequeros - A. Sainz Amoros)
LOS PEKENIKES
Produced by: Rafael Trabucchelli
A Hispavox Production
PROUD PRODUCTIONS, INC., A TRANSAMERICA CORPORATION, NEW YORK, NEW YORK 10019, MADE IN U.S.A.


SIDEWALK DISCIPLES
(Michael Clough)
MONO
Capitol®
Smiling
Spyder
Music-BMI
Intro.—:07
Total—2:38
Produced by
Barking
Spyder
Productions
NOT
FOR SALE
PROMOTIONAL
RECORD
MICHAEL
PRO-6337
(3211)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

SMILIN'

(R. Steirling-M. Clough)

MONO



Capitol®

Ferris Wheel
Music
Publishing
BMI
Intro.—:06
Total—2:42
Produced by
Barking
Spyder
Productions

NOT
FOR SALE

PROMOTIONAL
RECORD

MICHAEL

PRO-6338
(3211)

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

polydor

MONO



PD 15107
(75 NP 1071-AM)
2065 256
Time: 2:44
Intro: :09

Produced by
Ben Kaye for
Ben Kaye
Productions

℗ 1975
POLYDOR
LTD.

Rainy River
Music Ltd.
(BMI)

**PROMOTIONAL
COPY
NOT FOR SALE**

OOH BABY, BABY

(Mazzone)

TINKER'S MOON

MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.


polydor
STEREO
Produced by
Ben Kaye for
Ben Kaye
Productions
℗ 1975
POLYDOR
LTD.
PD 15107
(75 NP 1071-AS)
2065 256
Time: 2:44
Intro: :09
Rainy River
Music Ltd.
(BMI)
PROMOTIONAL
COPY
NOT FOR SALE
OOH BABY, BABY
(Mazzone)
TINKER'S MOON
MANUFACTURED BY POLYDOR INCORPORATED, NEW YORK, N.Y.

Epic

STEREO
45 RPM

Arranged and
Conducted by
Rupert Holmes
Directed and
Engineered by
Jeffrey Lesser



LONG
VERSION
DEMONSTRATION
NOT FOR SALE

8-50105
ZSS 160552
℗ 1975 CBS Inc.
2:56
Publisher:
Frank
Music Corp.
(ASCAP)

HEART (With Narration)

-R. Adler - J. Ross- Taken From The Epic
Lp: "ORCHESTRA LUNA" KE 33166

ORCHESTRA LUNA

Produced by Jeffrey Lesser and
Rupert Holmes for Widescreen
Productions

®"EPIC," MARCA REG.

Epic

STEREO
45 RPM

Arranged and
Conducted by
Rupert Holmes
Directed and
Engineered by
Jeffrey Lesser



SHORT
VERSION
DEMONSTRATION
NOT FOR SALE

8-50105
JZSS 160560
℗ 1975 CBS Inc.
2:54
Publisher:
Frank
Music Corp.
(ASCAP)

HEART

-R. Adler - J. Ross- Taken From The Epic
Lp: "ORCHESTRA LUNA" KE 33166

ORCHESTRA LUNA

Produced by Jeffrey Lesser and
Rupert Holmes for Widescreen
Productions

®"EPIC," MARCA REG.

Jamie

45 RPM

MARINA

(Granata)

DISK JOCKEY COPY



7522

JA-JN-3
Class Music
B.M.I.
Time 2:43

JACKY NOGUEZ

AND HIS ORCHESTRA

Produced By Vogue Productions Paris, France

1137

MFG. BY JAMIE RECORD CO. PHILA., PA.

Jamie

45 RPM

ADONIS

(Warren-Goerhing)

DISK JOCKEY COPY

2252



JA-JN-4
Joy Music
ASCAP
Time 2:39

EVA 1-7-71

JACKY NOGUEZ

AND HIS ORCHESTRA

Produced By Vogue Productions Paris, France

1137

MFG. BY JAMIE RECORD CO. PHILA., PA.

SHADY BROOK

PROMOTIONAL COPY

NOT FOR SALE

MONO
Leo Feist
Music ASCAP
2:58
Prod. by
Shadrack &
Joe Sutton



45-007
[45-007]
℗ 1975 Sutton-
Miller Ltd.

THE BATTLE IS OVER

[Jerry Winn-Maurice Rodgers]

SHADRACK

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069

SHADY BROOK

PROMOTIONAL COPY

NOT FOR SALE

STEREO
Leo Feist
Music ASCAP
2:58
Prod by
Shadrack &
Joe Sutton



45-007
[45-007]
℗ 1975 Sutton-
Miller Ltd.

JAN 61975

THE BATTLE IS OVER
[Jerry Winn-Maurice Rodgers]
SHADRACK

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069


Belle Meade Records, 821 19th Ave. South, Nashville, Tennessee
BELLE MEADE
RECORDS, INC.
Hillsboro Music
(BMI)
Image Productions
Scotty Moore
Neal Matthews
ZAFX-7107251
Record No.
419
Time 2:27
BINOCULARS
(Austin-Dobbins)
RAYBURN ANTHONY

Belle Meade Records, 821 19th Ave. South, Nashville, Tennessee

BELLE MEADE RECORDS, INC.



Belle Meade Music
(ASCAP)
Image Productions
Scotty Moore
Neal Matthews
ZAFX-7107252

Record No.
419
Time 2:42

IC H 3-1-72

WILD FLOWERS

(Anthony-Rhodes)

RAYBURN ANTHONY


UPTOWN
RECORDS
A SIDE
UPTS7
54586
MC 38491
3:44 ASCAP
® 1992 MCA Records, Inc.
SWEET THING
(Tony Maiden-Chaka Kahn)
From the Mary J.Blige album, "What's The 411?", UPT-10681
MARY J. BLIGE
MCA RECORDS
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


UPTOWN
RECORDS
B SIDE
UPTS7
54586
MC 38486
4:30 BMI
® 1992 MCA
Records, Inc.
SLOW DOWN
(Mark C. Rooney-Mark Morales-Joseph E. Kelley)
From the Mary J. Blige album, "What's The 411?', UPT-10681
MARY J. BLIGE
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608
MCA RECORDS


Capitol
REG. U. S. PAT. OFF.
MOTIONAL RECORD
2094
Southern Music
Pub. Co., Inc.
ASCAP-2:58
F3606
Vocal with
Orchestra
(45-13682)
I'D LOVE TO FALL ASLEEP
(And Wake Up In Your Arms)
(Gaste-Miller-Koger)
LINÉ RENAUD
with Les Baxter's
Orchestra and Chorus
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol

REG. U. S. PAT OFF.

PROMOTIONAL RECORD

2094

EVA 1-7-71

Leeds Music Corp.
ASCAP-2:00
F3606

Vocal with
Orchestra
(45-13685)

STEALIN'

(Al Lewis - Larry Stock)

LINE RENAUD

with Les Baxter's
Orchestra and Chorus

MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


TARGET
RECORDS
A
Jane/Jerry
Production
TA 131
45 R.P.M.
Opportunity Music
(ASCAP)
Time: 2:00
TIPSY GYPSY FROM P'KIPSIE*
(J. D. White - Jay Rio)
JANE D. WHITE
AND THE HOLLYWOODS
*PRONOUNCED
POUGHKEEPSIE
TARGET RECORDS • BOX 184 • HAWORTH, N. J.


TARGET
RECORDS
A
Jane/Jerry
Production
TA 131
45 R.P.M.
Opportunity Music
(ASCAP)
Time: 2:15
RAINY DAY AT THE SHORE
(J. D. White)
JANE D. WHITE
AND THE
HOLLYWOODS
TARGET RECORDS • BOX 184 • HAWORTH, N. J.


TWIN
RECORD
PRODUCTIONS
GWS
45 RPM
(10802)
Miller Music Co.
Produced by
GWS & L. Miller
Arranged by SRS
3:03
TRUST ME MAMA
(L. Miller)
LU MILLER HAND
1175 N.E. 125th St., North Miami, Fla. Suite 320

TWIN RECORD PRODUCTIONS



45 RPM
(10803)
Miller Music Co.

Produced by
GWS & L. Miller
Arranged by SRS

2:06

DADDY

(L. Miller)

LU MILLER HAND

1175 N.E. 125th St., North Miami, Fla. Suite 320

STAND UP AND SHOUT

(Toms/Bleiweiss/Stahl)



p.i.p.

PICKWICK
INTERNATIONAL
PRODUCTIONS

Prod.Co.Reps:
Love-Zaeger
Productions,Inc.

PIP-6524
(PIP-6524-A)

SIDE 1
STEREO

Bambar Music,
Inc./Happy
Endings Music,
Inc. (ASCAP)

Time: 2:43

Produced by:
Rick Bleiweiss
& Bill Stahl
for Ultra-Sonic
Productions,Inc.

GARY TOMS

℗1976 Pickwick International, Inc.

PARTY HARDY
(Gary Toms)

PIP-6524
(PIP-6524-B)

SIDE 2
STEREO



Bamber Music, Inc./Happy Endings Music, Inc. (ASCAP)

Time: 3:05

Produced by:
Rick Bleiweiss
& Bill Stahl
for Ultra-Sonic
Productions, Inc.

p.i.p.
PICKWICK
INTERNATIONAL
PRODUCTIONS

Prod.Co.Reps:
Love-Zaeger
Productions, Inc.

GARY TOMS

℗1976 Pickwick International, Inc.

TICO

EL REY DEL MAMBO

MADE IN U.S.A. BY TICO RECORDING COMPANY, INC., NEW YORK CITY

DISK JOCKEY

413

Patricia Music
(BMI) 2:11

NOT FOR SALE

Instrumental
45 RPM
(TR-1643)

LULLABY OF BIRDLAND

(G. Shearing)

ASTOR PIAZOLA

His Quintet & Rhythm

TICO

EL REY DEL MAMBO

MADE IN U.S.A. BY TICO RECORDING COMPANY, INC., NEW YORK CITY

DISK JOCKEY

NOT FOR SALE

413

B. W. Wood Music
(ASCAP) 2:11

Instrumental
45 RPM
(TR-1653)



LA COQUETTE

From "RIO"
(F. Gonzaga)

ASTOR PIAZOLA

His Quintet & Rhythm

PHILIPS

PROMOTIONAL COPY
NOT FOR SALE

PHILIPS

DJP-89
(40712)
1-49224

Dayglow
Music, Inc.
(ASCAP) 3:35

MONO VERSION

SHOW ME YOUR TONGUE

(B. Borgers)

MR. ALBERT SHOW

MANUFACTURED AND DISTRIBUTED BY MERCURY RECORD PRODUCTIONS, INC.


ROCKY COAST
A
Blackwood
Music (BMI)
TIME: 3:38
Produced by:
Carl Strube
Engineer: Pat Costa
Recorded At
Eastern Sound
Methuen, Ma.
19752
STEREO
(P) 1975
Rocky
Coast
Records
SUZI GIRL
(Vegas)
FATE
Executive Producer:
Pat George
Distributed by Critique Records, 21 Jacob Way, Reading, Mass. 01867


ROCKY COAST
Pub: Cartwood Music (SESAC)
TIME: 4:48
Produced by: Carl Strube
Engineer: Pat Costa
Recorded At Eastern Sound Methuen, Ma.
MEX 62075
19752
STEREO
(P) 1975 Rocky Coast Records
RENDEZVOUS
(Geo. A. Wallace)
FATE
Executive Producer: Pat George
Distributed by Critique Records, 21 Jacob Way, Reading, Mass. 01867


SHOUT
S-221
#: S20042
Publisher:
Web IV Music Inc. - BMI
Ragmar Music Inc. - BMI
Time: 2:34
PIECE OF MY HEART
(Bert Berns, Jerry Ragavoy)
ERMA FRANKLIN
Produced By: Bert Berns
Arranged & Conducted By:
Gary Sherman
SHOUT RECORDS INC. 1650 BROADWAY, N.Y. N.Y.


SHOUT
S-221
#: S20043
Publisher:
Conrad Music -
BMI
Time: 2:12
BABY, WHAT YOU WANT ME TO DO
(Jimmy Reed)
ERMA FRANKLIN
Produced By: Bert Berns
Arranged & Conducted By:
Gary Sherman
SHOUT RECORDS INC. 1650 BROADWAY, N.Y. N.Y.

METROMEDIA RECORDS

RADIO STATION
COPY
NOT FOR RESALE

MONO

MM-196
ZTSP 220782

1:52
Intro: :06
End: Fade
Zoftic Music,
Ltd. (BMI)



PLUG SIDE

NBF 7-12-71

MISTER (You're Gonna Lose Her)

- M. Chain -

MICHAEL CHAIN

Produced by Jackie Mills
For Wednesday's Child Productions
Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

METROMEDIA RECORDS

RADIO STATION
COPY
NOT FOR RESALE

MONO

MM-196
ZTSP 220783

2:23
Intro: :13
End: Fade
Zoftic Music,
Ltd. (BMI)



ROXY

- M. Chain -

MICHAEL CHAIN

Produced by Jackie Mills
For Wednesday's Child Productions
Arr. & Cond. by Al Capps

A METROMEDIA COMPANY

TAMLA



STEREO
T 54259F A

PRODUCED BY
FREDDIE
PERREN
ARRANGED BY
FREDDIE
PERREN,
TOM SELLERS
In Album:
"DON'T CHA
LOVE IT"
T6-336 S1

© 1974 Jobete
Music Co., Inc.
Jobete Music
Co., Inc.
(ASCAP)
62844-S
Time: 2:58

PROMOTIONAL
NOT FOR SALE

MEX
62075

"GEMINI"
(F. Perren, C. Yarian, P. St. Cyr)
THE MIRACLES
℗ 1975 Motown Record Corporation/
Trademark Motown Record
Corporation

TAMLA

© 1974 Jobete Music Co., Inc.
Jobete Music Co., Inc. (ASCAP)
62844-M
Time: 2:58

PROMOTIONAL
NOT FOR SALE



MONO
T 54259F A

PRODUCED BY
FREDDIE PERREN
ARRANGED BY
FREDDIE PERREN,
TOM SELLERS
In Album:
"DON'T CHA LOVE IT"
T6-336 S1

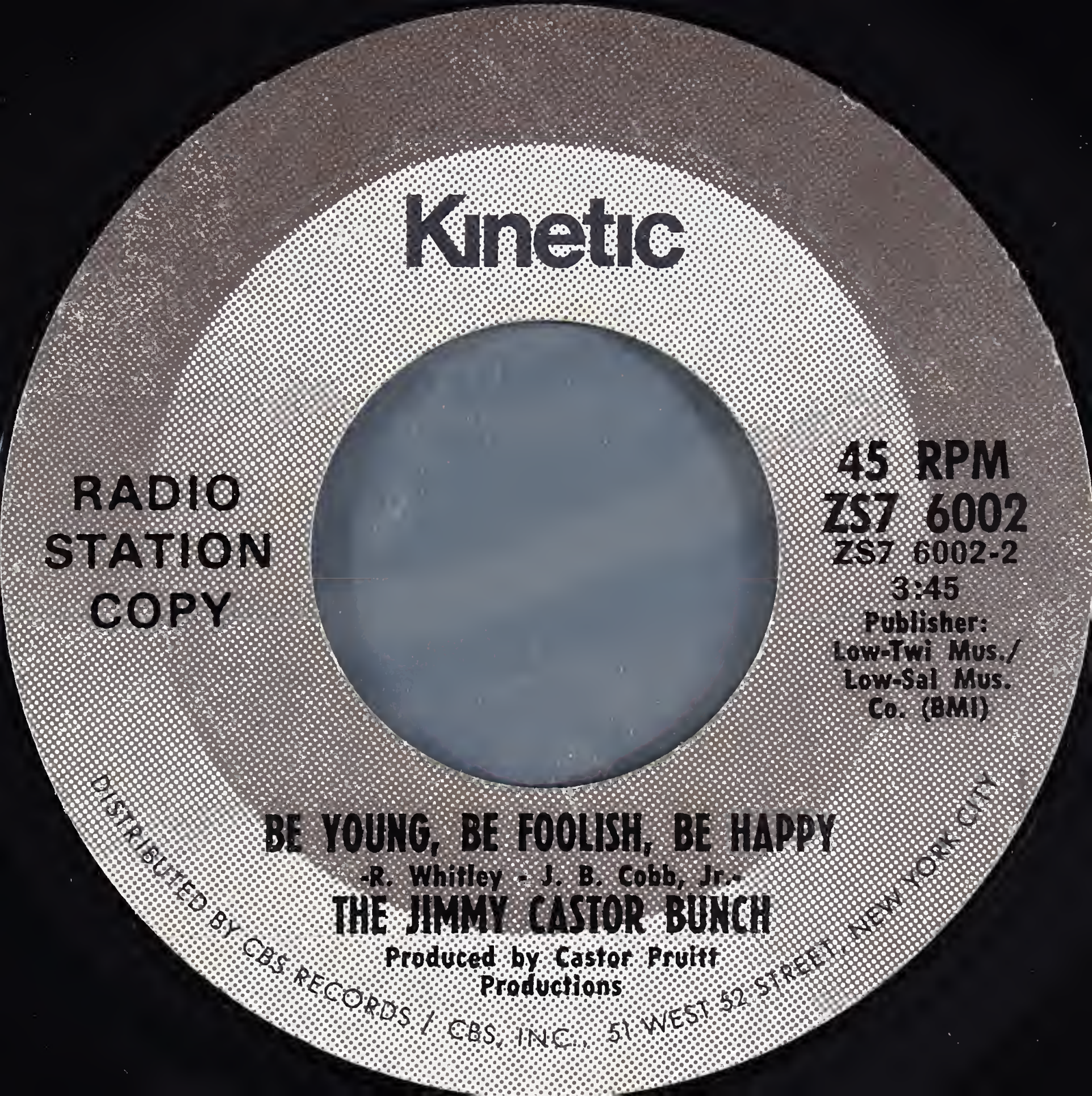
"GEMINI"

(F. Perren, C. Yarian, P. St. Cyr)

THE MIRACLES

℗ 1975 Motown Record Corporation/
Trademark Motown Record Corporation


Kinetic
RADIO STATION COPY
45 RPM
ZS7 6002
ZS7 6002-3
2:08
Publisher:
Jimpire Mus.
(BMI)
BAD
-J. Castor - J. Pruitt - G. Thomas - D. Gibson-
THE JIMMY CASTOR BUNCH
Produced by Castor Pruitt Productions
DISTRIBUTED BY CBS RECORDS / CBS, INC. 51 WEST 52 STREET, NEW YORK, N.Y.


Knetic
RADIO STATION COPY
45 RPM
ZS7 6002
ZS7 6002-2
3:45
Publisher:
Low-Twi Mus./
Low-Sal Mus.
Co. (BMI)
BE YOUNG, BE FOOLISH, BE HAPPY
-R. Whitley - J. B. Cobb, Jr.-
THE JIMMY CASTOR BUNCH
Produced by Castor Pruitt
Productions
DISTRIBUTED BY CBS RECORDS / CBS, INC. 51 WEST 52 STREET NEW YORK CITY

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019

Many Thanks, JERRY LEWIN
BOURNE CO.



M-1049S

BOURNE CO.
(ASCAP)
TIME: 3:42
STEREO

PROD. BY
PEPE EDERER

I'LL FIND NO ONE LIKE YOU

(Pepe Ederer-Gerd Gudera)

ROCKY TILL SINGERS

A4KS-0365

MURBO

136 W. 52 ST., NEW YORK, N. Y. 10019



M-1049S

BOURNE CO.
(ASCAP)
TIME: 2:55
STEREO

PROD. BY
PEPE EDERER

I TAKE A RING

(Pepe Ederer-Gerd Gudera)

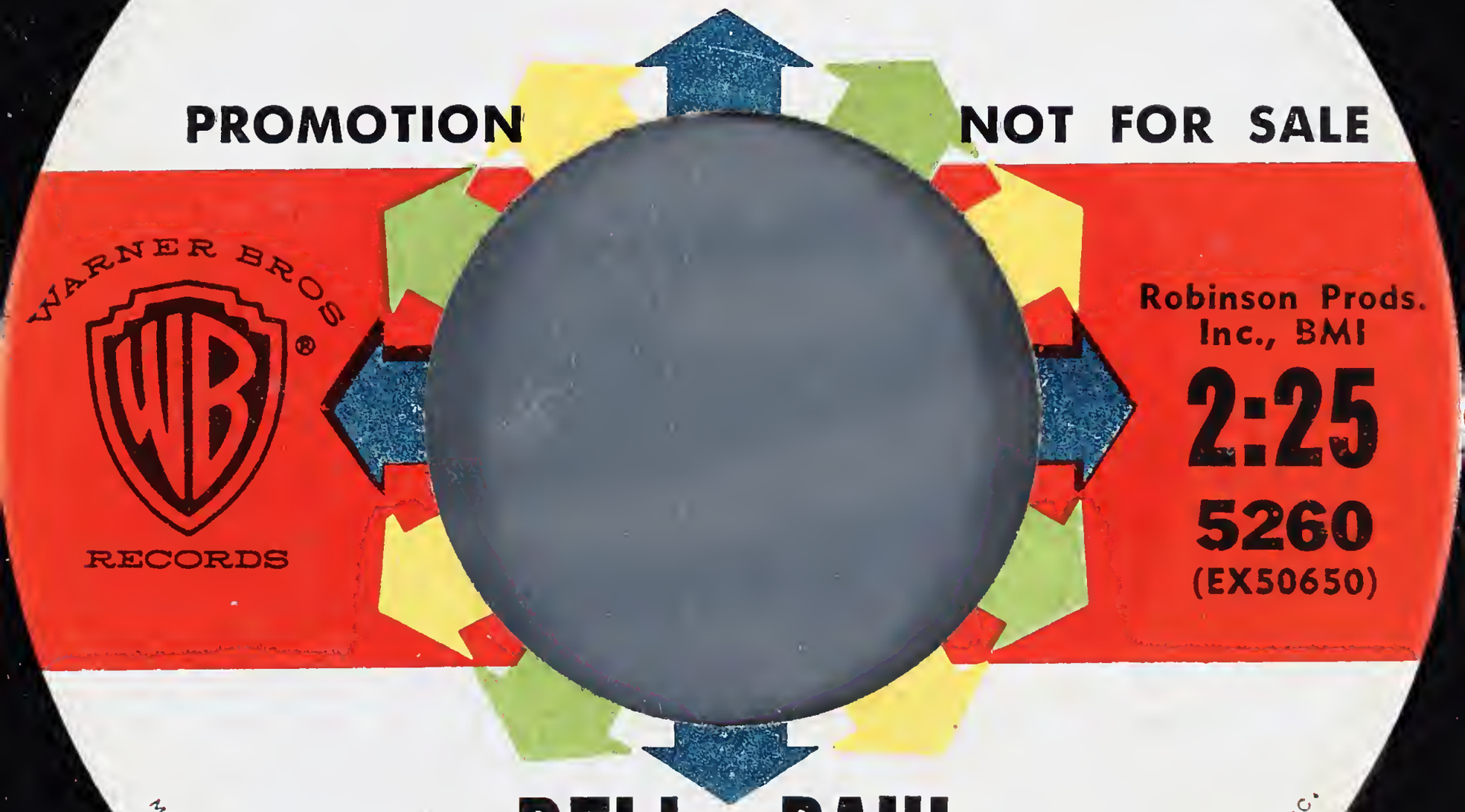
ROCKY TILL SINGERS

A4KS-0366

TURKEY TALK

(Paul Robinson)

PROMOTION NOT FOR SALE



Robinson Prods.
Inc., BMI

2:25

5260

(EX50650)

DELL PAUL

AND ORCHESTRA

Arranged & Conducted by

Garry Sherman

Produced by

Robinson Productions, Inc.

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

HABANA

(Paul Robinson)

PROMOTION NOT FOR SALE



Robinson Prods.
Inc., BMI

1:47

5260

(EX50651)

DELL PAUL

AND ORCHESTRA

Arranged & Conducted by

Garry Sherman

Produced by

Robinson Productions, Inc.

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.


LEE
INTERNATIONAL
JOHNNIE LEE
and His Silver Strings
Metropolitan
Music Co.
(BMI)
E.P. 45 rpm
(1-1001)
Lee INTERNATIONAL
ALOHA GUITAR
(Johnnie Lee)
HULA DRUMS
(Johnnie Lee)
4225 UNIVERSITY BLVD.
HOUSTON, TEXAS, U.S.A.


LEE
INTERNATIONAL
JOHNNIE LEE
and His Silver Strings
Metropolitan
Music Co.
(BMI)
E.P. 45 rpm
(2-1001)
SMOOTHLY WITH FEELING
(Johnnie Lee)
ONLY TO YOU
(Johnnie Lee)
INTERNATIONAL
4225 UNIVERSITY BLVD.
HOUSTON, TEXAS, U.S.A.

RCA VICTOR



47-6959
(H2PW-4465)
Sheldon Music
Inc., BMI

45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY

2845

THE DOLPHUS BIRD
(Jackie Kannon)

JACKIE KANNON

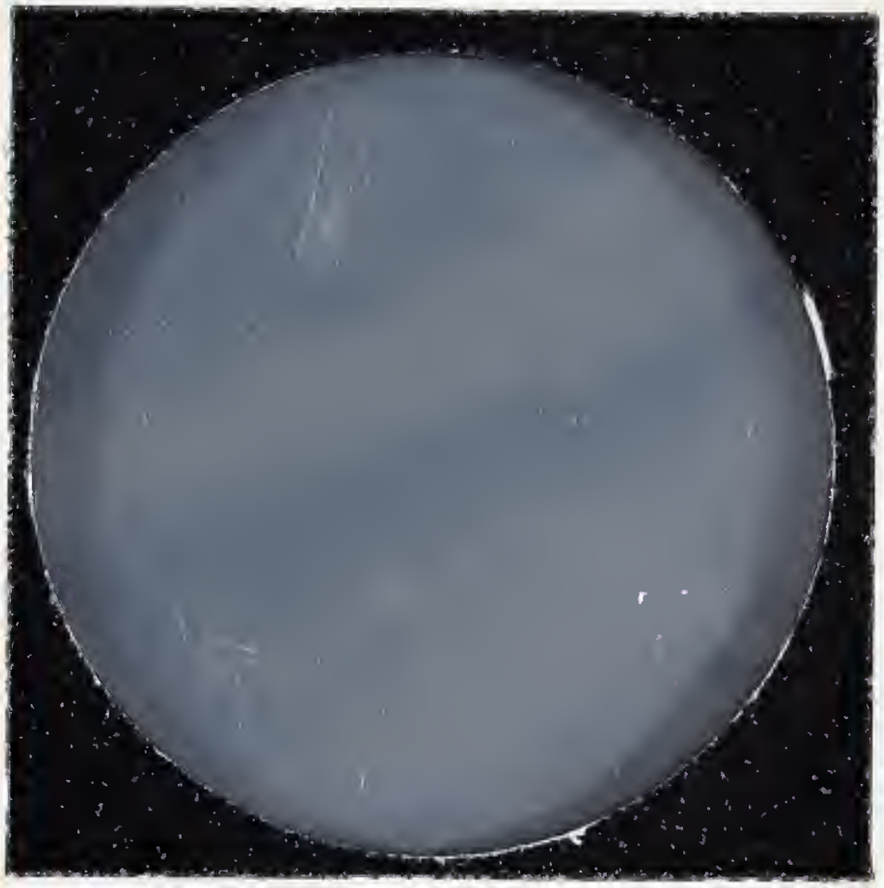
2:28

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.


RCA VICTOR
47-6959
(H2PW-4466)
Stratton Music
Inc., BMI
45 R.P.M.
"NEW ORTHOPHONIC"
HIGH FIDELITY
2845
TELL ALL YOUR TROUBLES
(To Somebody Else)
(Artie Fields)
JACKIE KANNON
2:32
TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N. J.—MADE IN U. S. A.

LAURIE®

LAURIE RECORDS INC., NEW YORK



Record No.
3410

Shawliday Music/
Roznique Music
(BMI)

(U4km-9053)

Time 2:10

COME, COME

(M. Holiday)

THE CONGREGATION

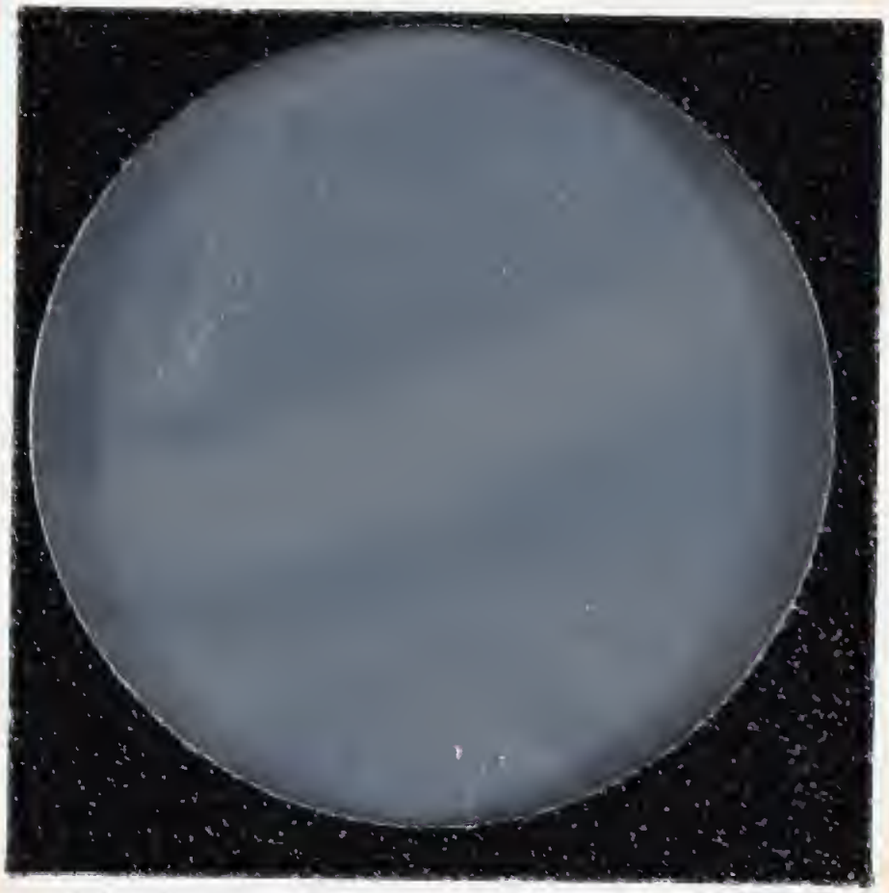
Arranged by Mickey Holiday
Prod. by J. Shaw & M. Holiday

LAURIE

LAURIE RECORDS INC., NEW YORK

Record No.
3410

Shawliday Music/
Roznique Music
(BMI)



(U4km-9054)

Time 2:39

THEME FROM COME, COME

(M. Holiday)

THE CONGREGATION

Arranged by Mickey Holiday
Prod. by J. Shaw & M. Holiday

date

RADIO
STATION
COPY



45 RPM
2-1642
JZSP 150490
2:05
Publisher:
Alstein Music
Publishers
(BMI)

OCTOBER 1969

GET IT FROM THE BOTTOM

-A. Smith - L. Smith - W. Wells-

THE STEELERS

Produced by Calvin Carter &
Al Smith for Torrid
Productions

®"DATE" MARCA REG. MADE IN U.S.A.

Specialty



PROMOTION ONLY
NOT FOR SALE

Teresa Music-
Venice Music
(BMI) 3:54
(Intro :15)

45 RPM
Produced by
Paul Stoop

DAYDREAM

(P. Stoop)

PAUL STOOP

725
(7069)


Specialty
PROMOTION ONLY
NOT FOR SALE
Teresa Music-
Venice Music
(BMI) 2:38
(Intro :09)
45 RPM
Produced by
Paul Stoop
FRENCH INDIAN HILLS
(P. Stoop)
PAUL STOOP
725
(7070)


United States
records
Breezy Willow Music
& de Lory Music
(ASCAP)
Time: 2:22
Produced by
Fred Darian
PROMOTIONAL
COPY
1929
(US-203)
A & R Joseph
Van Winkle
Arr. de Lory
NOT FOR SALE
TROUBLE WITH A WOMAN
(Joseph Van Winkle - Dobie Gray)
THE CAMPTOWN SINGERS


United States
records
Oso Music &
Alger Music
(ASCAP)
Time: 2:38
Produced by
Fred Darian
PROMOTIONAL
COPY
1929
(US-204)
A & R Joseph
Van Winkle
NOT FOR SALE
TONI
(Joseph Van Winkle)
THE CAMPTOWN SINGERS

renee



REP 3004
(RM 22198)
MONO
Elmac Music
(BMI)
Time: 3:30
Produced by
Midnight Movers
Unltd.,
Executive Producer:
Geo. Patterson for
Robert McElroy
Productions

℗ 1972. PIP
RECORDS, INC.

FOLLOW THE WIND
(PART I) INSTRUMENTAL
(Dimp Paco · X. Smith · C. Pope · J. Jim)
MIDNIGHT MOVERS
UNLTD.

DISTRIBUTED BY P I P RECORDS • A DIVISION OF PICKWICK INTERNATIONAL, INC.

renee



REP 3004
(RS 22199)
STEREO
Elmac Music
(BMI)
Time: 3:30
Produced by
Midnight Movers
Unltd.
Executive Producer:
Geo. Patterson for
Robert McElroy
Productions

℗ 1972, PIP
RECORDS, INC.

FOLLOW THE WIND
(PART II) INSTRUMENTAL
(Dimp Paco - X. Smith - C. Pope - J. Jim)
MIDNIGHT MOVERS
UNLTD.

DISTRIBUTED BY PIP RECORDS • A DIVISION OF PICKWICK INTERNATIONAL, INC.

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



Stellar Music
BMI
2:54

QU 103
(70-L-1288)

★

TAKE THIS LETTER MARIA

(Greaves-Rowlands)

JAN DALEY

Prod. By Peter Daniels
Arr. By Bob Florence

MANUFACTURED BY MGM RECORD CORPORATION., CULVER CITY, CALIF. 90230

QUAD RECORDS

A DIVISION OF FOUR STAR INTERNATIONAL, INC.

Special Disk
Jockey Record
Not For Sale



BNP Music Publ.
ASCAP
3:30

QU 103
(70-L-1289)

LET ME LOVE YOU

(FOR TODAY)
(Daniels-Dresbach)

JAN DALEY

Prod. By Peter Daniels
Arr. By Bob Florence

MANUFACTURED BY MGM RECORD CORPORATION . CULVER CITY, CALIF. 90230

GATEWAY
RECORDINGS, INC.



1031-45-737-A
Time 2:25
45 RPM

45-737
Irving Berlin Music
ASCAP

DEE JAY D.J.

NOT FOR SALE

ALL ALONE PART 1.
(I. Berlin)

HAROLD BETTERS
Arr. By Harold Betters

GATEWAY
RECORDINGS, INC.

1031-45-737-B
Time 2:32
45 RPM

45-737
Irving Berlin Music
ASCAP

DEE JAY

NOT FOR SALE

ALL ALONE PART 2.
(I. Berlin)

HAROLD BETTERS
Arr. By Harold Betters

ARIEL RECORDS



E.B. Marks
Music Corp.
BMI
Time: 2:07

AR 500
(AR 500 - A)

MÁH-NÁ-MAH-NÁ

(Piero Umiliani)
From The Movie "Sweden Heaven And Hell"
AVCO EMBASSY RELEASE
Distributed by Musicor Records
New York, N.Y.

ARIEL

RECORDS



E.B. Marks
Music Corp.
BMI
Time: 2:33

AR 500
(AR 500 . B)

YOU TRIED TO WARN ME

(Piero Umiliani)
Theme From The Movie
"Sweden Heaven And Hell"
AVCO EMBASSY RELEASE
Distributed by Musicor Records
New York, N.Y.

THE BLACK CROWES

PRODUCED BY
GEORGE DRAKOULIAS
Executive Producer: Rick Rubin

7-19245-A
3:08
(Album Version)







0 54391 92457 5

Irving Music, Inc. BMI

From the
Def American album
SHAKE YOUR
MONEY MAKER
(DEF/4/2-24278)

HARD TO HANDLE

(Redding/Isbell/Jones)

©1990 Def American Recordings, Inc.

THE BLACK CROWES

PRODUCED BY
GEORGE DRAKOULIAS
Executive Producer: Rick Rubin

7-19245-B
3:02







0 54391924575

Enough To Contend
With Songs/
Def USA Music, Inc.
BMI

WAITIN' GUILTY

(R. Robinson/C. Robinson)

℗1990 Def American Recordings, Inc.

LAURIE®

LAURIE RECORDS INC., NEW YORK

RELEASE

ADVANCE

Record No.
LR-3559
First Love
Music
BMI

STEREO
Time: 2:44
A4KS-0068
ARR. BY
JOHN ABBOTT



MIDNIGHT MAGIC MAN
(H. Hunter-N. Levenson)

FRANKLYN CIRCLE

PROD. BY NEIL LEVENSON
& HANK HUNTER IN ASSOC.
WITH LAURIE PROD.

ADVANCE

RELEASE

RELEASE ADVANCE

LAURIE

LAURIE RECORDS INC., NEW YORK



Record No.
LR-3559
First Love
Music
BMI

STEREO
Time: 2:39
A4KS-0069
ARR. BY
JOHN ABBOTT

THEME FROM MIDNIGHT MAGIC MAN

(H. Hunter-N. Levenson)

FRANKLYN CIRCLE

PROD. BY NEIL LEVENSON
& HANK HUNTER IN ASSOC.
WITH LAURIE PROD.

ADVANCE RELEASE

LAURIE®

LAURIE RECORDS INC., NEW YORK

RELEASE ADVANCE

RECORD NO.
LR-3560 DJ
A4KM-0121
First Love
Music (BMI)



Produced by
Neil Levenson
& Hank Hunter

Time: 2:14

NBF 7-12-71

ADVANCE RELEASE

HOT PANTS DANCE

(H. Hunter-N. Levenson)

EDDIE, DENNIS & MIKE

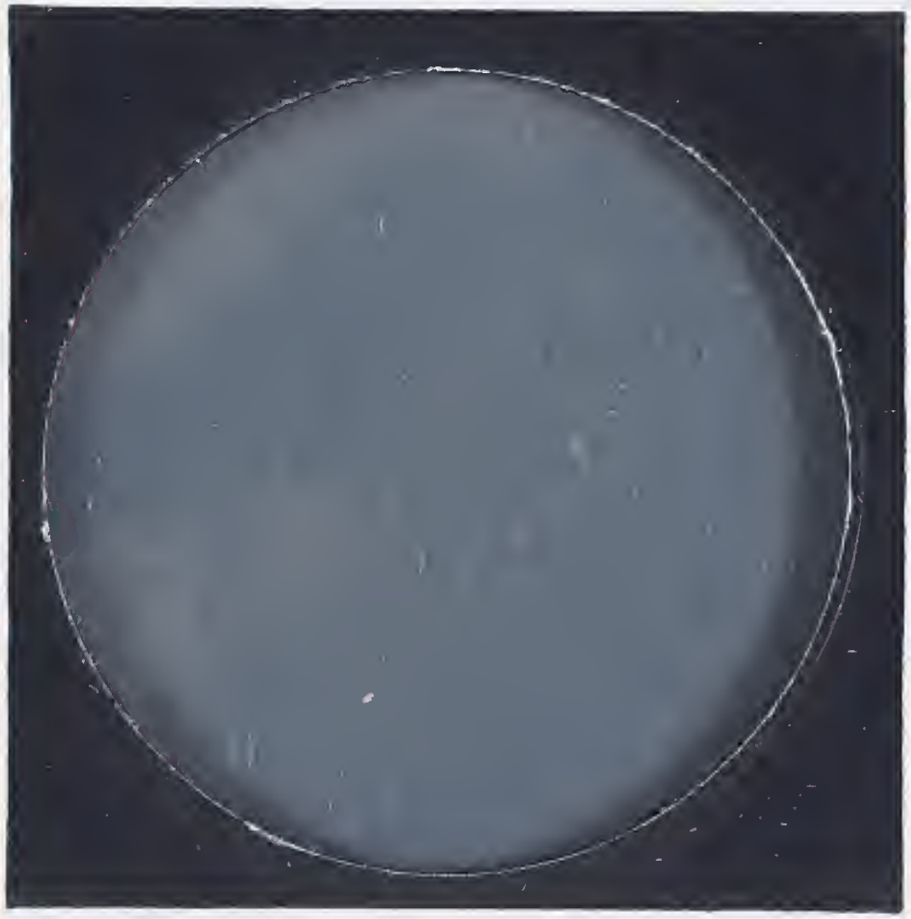
Arranged by Joe Falsia

LAURIE©

LAURIE RECORDS INC., NEW YORK

RELEASE ADVANCE

RECORD NO.
LR-3560DJ
A4KM-0120
First Love
Music (BMI)



Produced by
Neil Levenson
& Hank Hunter

Time: 2:21

ADVANCE RELEASE

HOT PANTS, THEY COME IN PURPLE N'GREEN
(H. Hunter-N. Levenson)
EDDIE, DENNIS & MIKE
Arranged by Joe Falsia

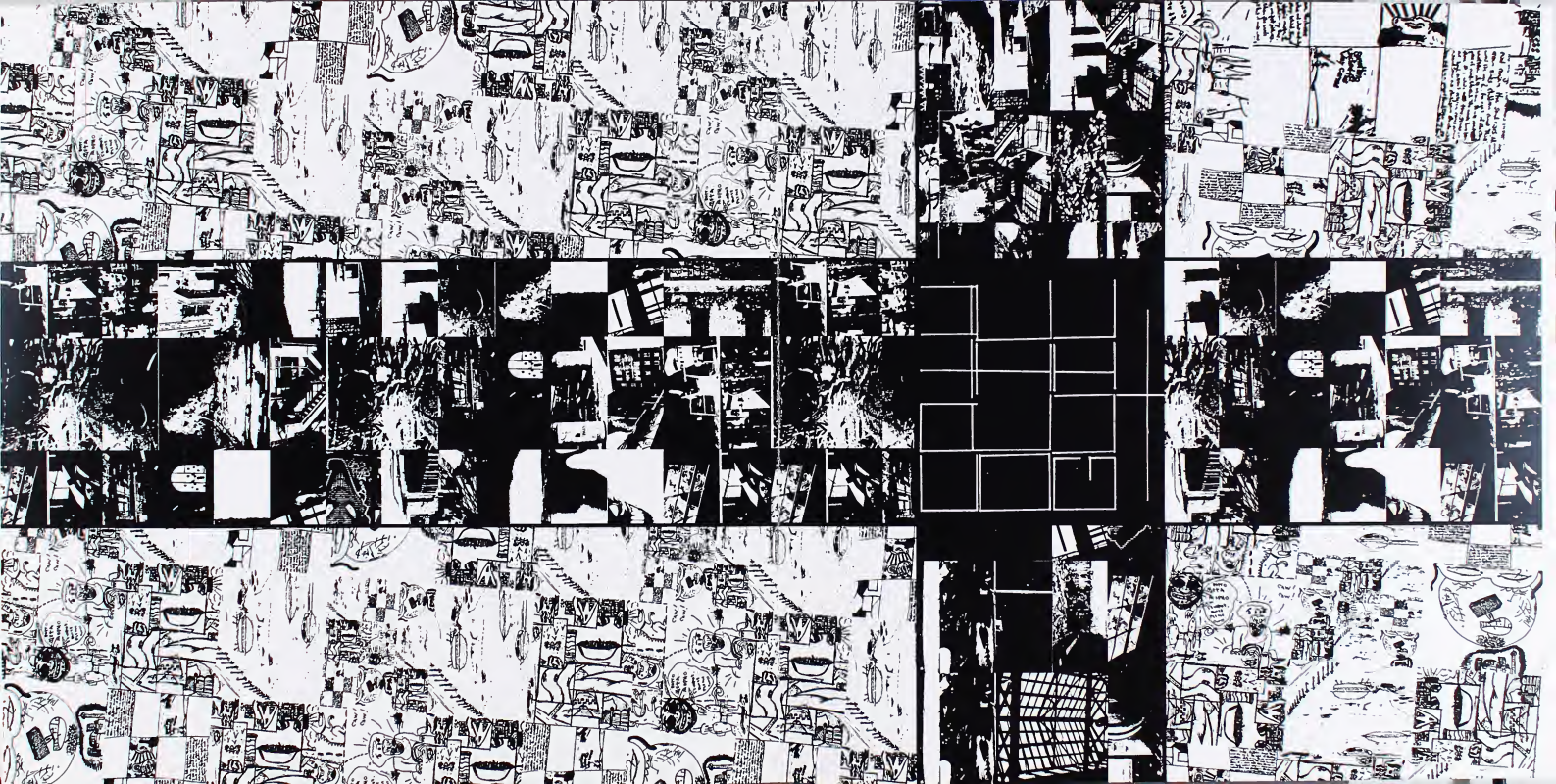
Featuring

"Going Fishing"

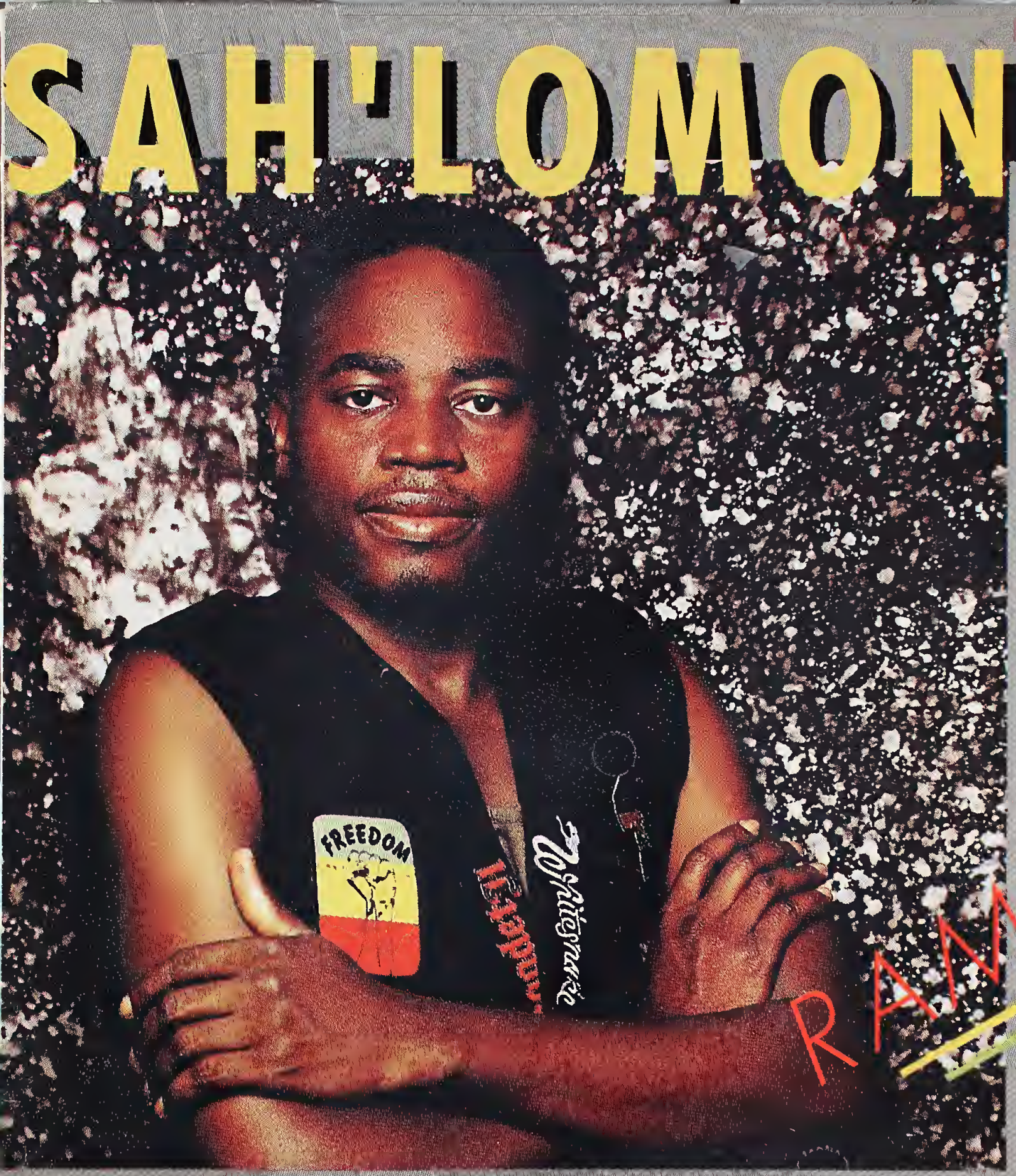


0 14883-0009-1 0

EDGE RECORDS

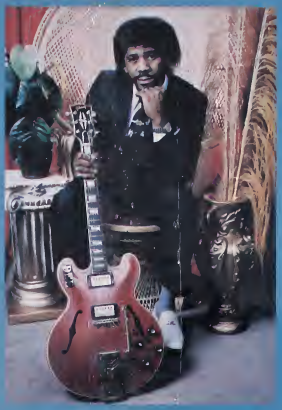


SAH'LOMON



Featuring

"Going Fishing"



Side One —	
1. [illegible]	[illegible]
2. [illegible]	[illegible]
3. [illegible]	[illegible]
4. [illegible]	[illegible]
5. [illegible]	[illegible]

Side Two —	
1. [illegible]	[illegible]
2. [illegible]	[illegible]
3. [illegible]	[illegible]
4. [illegible]	[illegible]
5. [illegible]	[illegible]

[illegible]

[illegible]

[illegible]